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ACTION
TIME

VISION

Action Time Vision
Tony Brook

Contrary to the red-top myopia of the time, Punk wasn't a singular spiky, dyed, white or black-haired leather-jacket-wearing gobbing entity – it was a broad (anti) church encompassing a range of innovative musical and visual styles. Genres and sub-genres developed with appropriate monikers – New Wave being the most obvious, but as far as I remember it, pretty much everything that was 'new' and less than three minutes long was, in the beginning at least, lumped together under Punk. I realise that this is contentious, but for simplicity's sake let's say that in Spin/3 we take a look at what is for us, a rich and vibrant form of inspiration, and let's agree to call it The Punk Single.

It is also important to note that back in the day these covers weren't just seen as exciting, they were potentially explosive. Devoured by hungry eyes as messages from the front line, they were taken very seriously. Graphics set the Punk agenda as much as the music. For those of you who weren't born when many of the covers featured in Spin/3 were made, the sense of anger, danger and outrage may be dissipated by the knowledge that the UK wasn't plunged into Anarchy, and that there wasn't another English Civil War. But if you can set aside your natural scepticism and accept that it was a vital and energetic time to be alive, some of the excitement will surely touch you.

Many renowned Punk singles have, over the course of 30+ years, become torn paper clichés, their power worn away by over familiarity. With this in mind, some of the sleeves we have chosen are deliberately off the beaten track. We have also ignored chronology, choosing covers we like the look of and laying them out in a way we think works on the page. By this approach we hope to encourage you to look at this innovative and challenging work through fresh eyes.

Thanks

A huge thank you goes to Russ Bestley, who not only wrote an acute and insightful essay that gives context and meaning to Spin/3 – a wonderfully generous act – but also gave us access to his magnificent collection allowing us to fill some rather large holes.

Some things are meant to be. Not having the wit to look on Wikipedia, I had given up any hope of talking to Malcolm Garrett (designer of the great Buzzcocks sleeves amongst many other things) about the possibility of contributing to Spin/3. Imagine my surprise when I bumped into him a couple of days before this publication went to press! Malcolm not only agreed to help, but worked over Easter in order to meet our deadline. Thank you so much – your contribution is the icing on the cake.

As we have, I hope, made clear, this is not by any means THE history of the Punk single. That is, perhaps, a job for Russ himself.

Orgasm Addict Unplugged
Malcolm Garrett

I met Buzzcocks early in 1977 through a mutual friend, Linder, who was an illustration student in the year above me at Manchester Polytechnic. I was mid-way through the second year of BA in Graphic Design, and had become very excited by punk, the Sex Pistols and The Clash, following a a short stay in London at the end of 1976. The energy of the movement provided a ready vehicle of expression for me, previously stimulated as I was by a passion for music, pop art, anti-art and particularly the typographic manifestoes of the various isms of early 20th century art.

After an introduction to Buzzcocks manager, Richard Boon, I was initially asked to design a poster which could be used to promote live appearances. This was to be a 'blank' on to which venue details etc could be hand written as required. I took the opportunity to use School facilities to screenprint a small run of posters in various colourways, having spent considerable time in the print room in the Fine Art department learning screenprinting skills during my first year.

In this way I'd already resolved to develop a graphic style for Buzzcocks that was as distinct from what was the visual norm in the rest of music and pop world, as it was from the rough and ready, cut and paste vernacular of the Sex Pistols. I wanted to set Buzzcocks apart from this Punk look, which merely exploited a style which was already proving clichéd and consequently locked in time.

This poster saw the first appearance of the Buzzcocks logo, with its distinctive double-Z. The logo itself was produced in a very DIY manner, from Letraset rub-down lettering, modified and redrawn to achieve the desired edginess and individuality. The main image on the poster was a very low resolution line drawing taken from a small ad in a weekend newspaper (for one-legged tights!) and enlarged to such an extent that the shaky line quality was a key feature.

Following the band signing to United Artists in mid-1977, my next brief from them was for the sleeve for the single *Orgasm Addict*. UA was a label we all liked because it was also the home of most of the best bands from Germany, whose music influenced many Punk and post-Punk bands in sublime ways.

Despite the relatively sophisticated look of this sleeve all aspects of its production drew on materials and opportunities to hand in a very 'bedroom style'. It was in fact completed and marked up for the printer on a small portable drawing board in my bedroom at home in Manchester.

The logo on the sleeve was tweaked slightly from the poster version. The lettering on the front was hand drafted with an architectural stencil I had found whilst on a summer work placement in the drawing office at Chloride Technical, a company based in Bolton that developed electric vehicles. The sleeve montage of the iron-headed woman was created by Linder, the iron came from an Argos catalogue and the female torso was lifted from a Men's photographic magazine. At Chloride I had access to a photocopier, a relatively rare facility at that time, which I used to scale the image to the correct size. I also chose to place the image 'upside down', questioning which way up the flat, square 'box' of a record sleeve, housing a round object with no discernible 'right' way up, should be viewed.

Given that we only had two colours to work with, reducing the image to monochrome using the photocopier, was both a necessity and a bonus. It imbued the image with what I thought was a pleasing texture, and of course facilitated its reduction to one colour for printing. I chose dark blue rather than black to give the sleeve a 'pop' flavour but also maintaining the necessary image contrast to remain legible. Blue combined with a quite specific choice of yellow was a clear reference to De Stijl or Bauhaus purity, with a nod towards a more contemporary and 'industrial' palette.

Extending the DIY ethic, again in a semi-professional but down-home manner, the lettering on the rear was hand typeset, letter by letter, in 'cold' metal in the typography department at Manchester Poly. I'd already spent a lot of time in this department exploiting my interest in lettering, language and typography with experimental posters and handbills for fictitious art events, so taking control of all of the minor typographic details demanded by the record company, such as the catalogue number, copyright and publishing details was a natural part of the job for me. I subsequently extended this controlling ethos into the design of the record label, where I tried to graphically juxtapose linear text within a square frame in the circular format. There was also no 'B' side, only 'A' and '1'.

The photograph was remotely art directed by me, and shot by a young local photographer Kevin Cummins, who went on to make his name documenting the Manchester music scene. This was my first attempt at art direction. Given the the sleeve layout demanded a very geometric approach, with lettering legible from all four directions, whichever way up the sleeve was viewed from, photographing the four members of the band through the distinctive four glass panels of a Manchester bus stop, was suitably urban and most importantly gave me the necessary rectilinear definition to square up the image and align the band members with the relevant lines of text on the sleeve.

Nothing was left to chance in Buzzcocks world. All elements were 'considered'. This became the norm for all subsequent record releases, and marketing materials, which I continued to develop in close collaboration with Richard Boon and with the band members.

Punk, Graphic Design and the Seven Inch Single
Russ Bestley



When I first started buying punk records, at around fifteen years of age, graphic design was an unknown phrase to me. In fact, like many punk fans, though I found a certain fascination with the record sleeves of the new wave groups causing such a backlash in the national press, I had no idea what process might have led to these iconic images which seemed to have come from a new age of rebellion and possibility. The ways in which I had been persuaded to part with hard-earned cash for any number of odd vinyl outpourings by some obscure punk outfit didn't arouse any questions in me. It wasn't until much later, when I went to Art College, that I discovered the 'cool' image on a Siouxsie & The Banshees sleeve had been taken from a 1930s photomontage by John Heartfield, and that the debut single by Generation X featured a sleeve echoing the typographic experiments of El Lissitzky, Henryk Berlewi and the Russian Constructivists. Adam Ant's 1978 lyrical tribute to "*Marinetti, Boccioni, Carra, Balla, Palasechi*" and the "*Futurist manifesto*" also remained a mystery to me for many years, and the complex internal and external discourse of punk took some time for me to become familiar with. However, when I began a research project into UK punk and graphic design, back in 2001, some interesting facts started to reveal themselves. Firstly, punk graphic design was not limited to the clichéd stereotype often described in history books – it was far more diverse, eclectic and unfocused than that. And secondly, it was also more intelligent and innovative than might be assumed, using new and old branding and marketing strategies to great effect, incorporating unusual materials and lo-tech design strategies which caught the mood of the time. Punk graphics, like the music, tended to embrace elements of protest and agit-prop or 'street' politics, and these themes have become entrenched as the stereotypical – or perhaps archetypal – punk approach. However, punk design also included parody, humour, satire, self awareness and a particular kind of ironic, self-effacing and reflective wit.

Three Minute Heroes

The punk movement between 1976-84 represented a distinctive period in the development of youth culture in Britain. Whilst certain principles paralleled earlier generations and youth movements, they were married to an outspoken ideology that declared 'anyone can do it' and an overtly nihilistic attitude toward the music industry itself. This led to a situation where 'anyone' did, in fact, 'do it', and the resulting deluge of independent, do-it-yourself records, concerts and networks of activity threatened to seriously disrupt the commercial stability of the popular music business, albeit temporarily. The seven inch single sleeve might be taken as the central graphic design focus for this sub-culture. Early UK punk espoused an ideology that set itself in opposition to the contemporary fashion in popular music toward heavily produced, musically complex arrangements, usually in the form of long playing, twelve inch 33rpm albums. Punk songs tended to be short, fast and aggressive, and the widely repeated credo that "*...if it can't be said it three minutes, it's not worth saying*" was adopted as standard practice. The seven inch 45rpm single, a mainstay of earlier Rock and Roll, Pop and Glam Rock styles, was widely adopted by punk groups as a cheap, accessible, effective and ultimately disposable format for the quick dissemination of musical ideas.

The Picture Sleeve

The seven inch punk single encompassed the return to popularity of the picture sleeve – a convention which was to become increasingly important to the developing subculture. A popular concept for extended play (e.p.) formats and special releases during the 1950s and the early 1960s, the picture sleeve was a graphic identity and packaging device which had subsequently fallen out of fashion. Punk single sleeves are also a good example of the use of graphic design to communicate particular visual messages to a specific record-buying public. The record sleeve was often the first point of contact for fans and followers of the group – and the graphic message would be the first thing a prospective buyer would encounter in a record shop. The effect of this 'first impression' on the buyer could, in many cases, be both significant and long lasting, and would help to establish a visual connection to the group. The growth of the independent DIY scene in the late 1970s also resulted in graphic design for record sleeves, posters, flyers and fanzines which could be targeted to specific, often small-scale, markets. Many record sleeves could be regarded as strongly non-commercial in terms of the mainstream record market, either in their uncompromising use of text and imagery, or in the hand-made, labour intensive nature of the packaging itself which would be extremely expensive to reproduce on a large scale. Their design often involved strategies that, although based on limited budgets, were inventive and sophisticated – incorporating alternative production processes, the adaptation of available, lo-tech materials, and simple printing techniques. Certain design strategies later became established more widely within the field of music packaging and proved influential within the wider practice of graphic design, while many others were ad hoc adaptations of more traditional design skills relating to branding, marketing and promotion within popular culture.



The Design Process

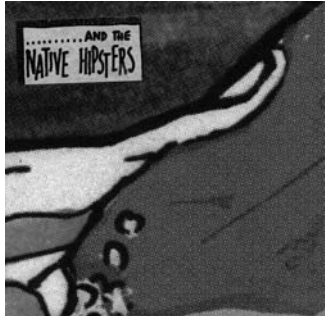
Record sleeves, in the most basic sense, are a form of packaging: they protect a fragile plastic disc, while at the same time offering graphic information to a potential buyer (i.e. a brand image, group and label information). The graphic design of record sleeves operates in a complex matrix between the client's wishes, the visual language of the anticipated audience, the designer's skills and experience (or training), the tools and materials available, and the economic constraints of cost. Each of these factors has an impact on the resulting sleeve design, and on its eventual success or failure.

So, is there a standard visual language of 'punk'? As Tony suggests in his introduction, many messages associated with the subculture are based on "... *anger, danger and outrage*", and this sense of shock comes through in many of the well known sleeves of the period, such as the work of Jamie Reid for the Sex Pistols. However, other subliminal messages were also prevalent throughout a wider range of punk and post punk sleeves, many of which are included here: a sense of urgency, immediacy, and of the demystification of the music industry itself. Some sleeves, such as the Television Personalities' *Where's Bill Grundy Now?* e.p. and The Door And The Window's *Subculture* e.p. included notes detailing the recording and production costs of both record and artwork. Others used a less direct approach – Bob Last's sleeves for the Fast Product label often attempted to visualise the relationship between recording artist and listener: the front sleeve for the debut single by The Mekons, *Never Been In A Riot*, features hand-rendered typography on graph paper and a montaged image of a microphone and stand, while the reverse continues the microphone lead to a pair of speakers, with directions indicating "...to record" and "...to you" – a simple illustration of the recording and production process. For the debut single by the Gang Of Four on the same label, Last took the group's suggested sleeve image and instructions, and reproduced both on the reverse of the sleeve, once again clearly displaying the concept, rather than reproducing the final 'design'. Other sleeves, such as those produced by Spizzoil, Cabaret Voltaire, the Desperate Bicycles, The Adicts and the O Level, display not just a naiveté in graphic design and production methods, but intrinsically embody a sense of 'anyone can do it' within their simple visual form.

Methods of Production

The role of the designer, particularly in relation to the preparation of artwork for print production, changed radically between the mid 1960s and late 1970s. A shift towards photolithography in the UK and Europe after World War II led to the widespread adoption of photographic techniques in engraving and platemaking. The relationship between the designer, printer and pre-press artworker was therefore key to the design and construction of printed material, including record sleeves. One distinction between the professional designer and amateur or DIY producers was in their detailed knowledge of the range of pre-press artworking processes and specification techniques available; punk sleeve design was in part technologically driven, with artwork often reflecting the availability of materials together with the skills and training of the designer. This distinction between professional and amateur design extends beyond the production of camera-ready paste-up artwork for professional reproduction. Some DIY designers chose to print, as well as design, their sleeves, thus taking the entire production process in-house. This strategy led to the creation of some extremely simple sleeves, as in the folded insert included with the debut single by the Newtown Neurotics, *Hypocrite*, which is a basic, black and white, one-sided photocopy, and the silkscreen printed coloured stripes on the Manchester Mekon single *Not Forgetting*. Other sleeves based on a simple folded A4 photocopy include the *Last Bus To Debden* e.p. by The Epileptics and *God's Got Religion* by The Fifty Fantastics, while the debut e.p. by the O Level, *We Love Malcolm*, also incorporated a simple photocopy which was 'reworked' by hand, in this case by trimming with pinking shears.

The silkscreen printing process is quite labour-intensive, and large batches of prints in more than one colour, particularly where accurate registration is required, demand a great deal of time. This tends to make anything more than a very short run not economically viable, or in the case of home-made sleeves, something of a labour of love. Simple silkscreen printed sleeves include The Adicts *Lunch With The Adicts* e.p., *Disco Zombies Here Come The Buts* and Blank Students *We Are Natives*, which were all printed in one colour on a folded piece of card. Access to silkscreen print technology could lead to more elaborate and sophisticated sleeve designs, although the mechanical problems of cutting, folding and glueing sleeves meant that many DIY producers chose to print on a 14" x 7" flat piece of card, folded and wrapped around the record – which was usually housed in a separate white inner bag. The record and sleeve would normally then be inserted in a plastic cover: without this there was nothing to stop the record and sleeve becoming detached. This form of simple packaging was to be widely imitated, and still continues across the range of DIY releases to this day. One highly elaborate DIY production, a package for the single *Max*



Bygraves Killed My Mother by The Atoms included two separate seven inch square, silkscreen printed front and back cards, together with screenprinted sticky centre labels to glue to the record, and a number of printed, photocopied and handwritten postcards and inserts – all contained in a PVC sleeve. This level of detail and hand-made material would be very difficult, and uneconomical, to achieve with a large-scale release, and such excesses were generally limited to small-scale independent labels.

The fact that many DIY sleeves were produced by amateur designers does not mean that they were uninventive. The debut single by celebrated DIY group ...And The Native Hipsters, *There Goes Concorde Again*, used a number of hand-crafted materials, though in this case the coloured pattern on the sleeve was created by cutting out 14" x 7" folded sections from large sheets of printed billboard material. Each sleeve was unique – the group rubber-stamped the record centre labels and added a small photocopied name label to the front of the sleeve, together with a photocopied insert. One particularly striking and original sleeve was designed by a group of teenagers from Torquay, Das Schnitz, who released one single, *4AM*, in May 1979. This sleeve is an example of DIY production, in that the group members produced their own sleeves from found materials. Having paid for recording and production, the group had no budget to produce a professional sleeve for their record. They got hold of record sleeves for a range of contemporary chart releases – including releases by Chaka Khan, Darts, Chic, The Shadows and Funkadelic – and wrote their own titles on the covers with marker pens, together with comments related to the wording on the original sleeve. Guitarist Nadi Jahangiri remembers it was a spur of the minute decision: "*From what I remember, incredibly there was a stall at a local market that just sold picture sleeves in bulk from singles of the day. I can't think if he sold anything else but that's where we got the sleeves. It was purely a financial decision as there was not enough money to get our own sleeves printed. We then de-faced them one Saturday afternoon at the drummer's house.*" The sleeve design also gave the group some wider notoriety: "...fans and record buyers loved the idea. It meant that the band had personally been involved in a record that they had bought. Chaka Khan's record label wrote to us threatening to sue us if we carried on selling the single in her sleeve but nothing came of it." There is little evidence of design production in this amateur approach to record packaging – at least not in the sense of machine reproduction and the printing process – though there is a strong sense of design thinking and conceptual approach.

Punk Legacy

The graphic and musical styles of a number of punk sub-genres were to remain underground, going on to influence a range of new movements during the 1980s and 1990s. The hard-edged styles of Anarcho and Hardcore punk were always unlikely to cross over into the mainstream, but did enjoy a strong level of support among fans and went on to influence new genres such as Thrash Metal and even the Rave scene of the early 1990s. Other punk-inspired developments such as the new electronica of Mute Records and The Human League crossed over to the pop mainstream in the early 1980s and helped to build a foundation for electronic pop which continues to feature in the charts. A range of DIY styles also provided a strong musical and visual influence on the development of punk as a whole. Innovations in packaging materials and marketing techniques by pioneering labels such as Stiff Records and Beggars Banquet, including coloured vinyl and limited edition releases, were also subsequently mirrored by the major labels.

Indeed, it should be unsurprising that many innovators in the music industry continue to release their initial recordings on a small independent label, before signing to a major label and developing their approach within a more commercial framework. The 'hard edges' of the original approach might be softened in the process, but the influence can often be seen to filter out across a range of subsequent releases. The success of 'indie' music since the mid 1980s bears out this assertion: the use of lo-tech materials and the incorporation of a hand-made and limited edition craft aesthetic is a central theme of many releases within this genre, and has become something of a visual trope in itself. Indeed, the increasing homogenisation of the music industry, reduced to four or five major international labels and distributors by the early 21st Century, together with the growth of new technologies such as the internet, has allowed the DIY underground – and punk with it – to continue to thrive as an 'authentic' voice of opposition.

The sleeves included here are eclectic, vibrant, exciting and inventive. There is still a raw sense of ambition and creativity that runs through these ephemeral graphic squares of card and paper. They weren't designed to be encased in a museum vault, nor in many cases to last beyond the next week – they were of the moment, instant reactions to the punk and post punk zeitgeist. Some weren't even *designed*, in the accepted sense of the word, at all. They can still, however capture memories, evoke emotional responses, shock, surprise, amuse and entertain, and as such are perfect examples of a graphic design in tune with its audience.

Russ Bestley

Russ Bestley is the Course Director of MA Graphic Design at the London College of Communication (formerly LCP). His PhD research project, entitled *Hitsville UK: Punk Rock and Graphic Design in the Faraway Towns, 1976-84*, is a detailed analysis of UK punk rock record sleeve design, with a particular emphasis on regional variations and the output of those Second Wave punk groups taking up the punk banner and reinterpreting it in their own way. A range of visual work was produced as part of the PhD, in order to show new perspectives on the development of graphic styles and regional variations in punk identity away from the major metropolitan centres, and beyond the 'key' designers of the period who feature in a range of art and design histories. The central objective was to build an alternative historical viewpoint on the graphic identity of UK punk which questions and repositions currently accepted arguments, whilst celebrating the range of lo-tech and innovative approaches to the design of record sleeves, often by self-trained and DIY producers. Large format and interactive screen-based versions of the work were included in an exhibition, *Hitsville UK: Punk in the Faraway Towns*, which was shown in London, Southampton and Blackpool during the spring and summer of 2007, and form the content of a new, web-based archive site at www.hitsvilleuk.com.

Malcolm Garrett

Malcolm Garrett was born in Northwich, England, in 1956. He studied Typography and Psychology at the University of Reading between 1974 and 1975, then Graphic Design at Manchester Polytechnic from 1975 to 1978. Along with fellow student Peter Saville, Garrett was to become a central figure in the graphic design of record sleeves and youth magazines in the late 1970s and early 1980s. Garrett's first important professional work was design for the Manchester punk rock group Buzzcocks – the sleeve of their second single, *Orgasm Addict*, featuring a montage by Linder of a naked woman with an iron replacing her head, became something of a punk design classic. From 1978 to 1994, Garrett was the design director of Assorted iMaGes, an innovative design group whose work included "graphic identity, exhibition design, television graphics, and literature design." He went on to design further sleeves for Buzzcocks, Magazine, The Yachts, and The Members, before achieving major commercial success with the rise of New Pop in the early 1980s and work for groups such as Duran Duran, Culture Club and Simple Minds.

In the late 80s and early 90s Garrett was increasingly attracted to digital technology and in 1994 he teamed up with Alasdair Scott to form AMX, an interactive media production company. Garrett left AMX when that company merged with Zinc to form Arnold Interactive in 2001. He then worked at Immersion in Toronto, Canada art directing interactive cinema, but returned to London in 2005 where he is now Creative Director alongside Tim Fendley at AIG (Applied Information Group. Garrett is a Royal Designer for Industry (RDI), and a Visiting Professor at the University of the Arts in London. He is Creative Director of dynamo london, the online showcase for the digital and interactive media industry in London and has teamed up again with his partner from Assorted iMaGes Kasper de Graaf.

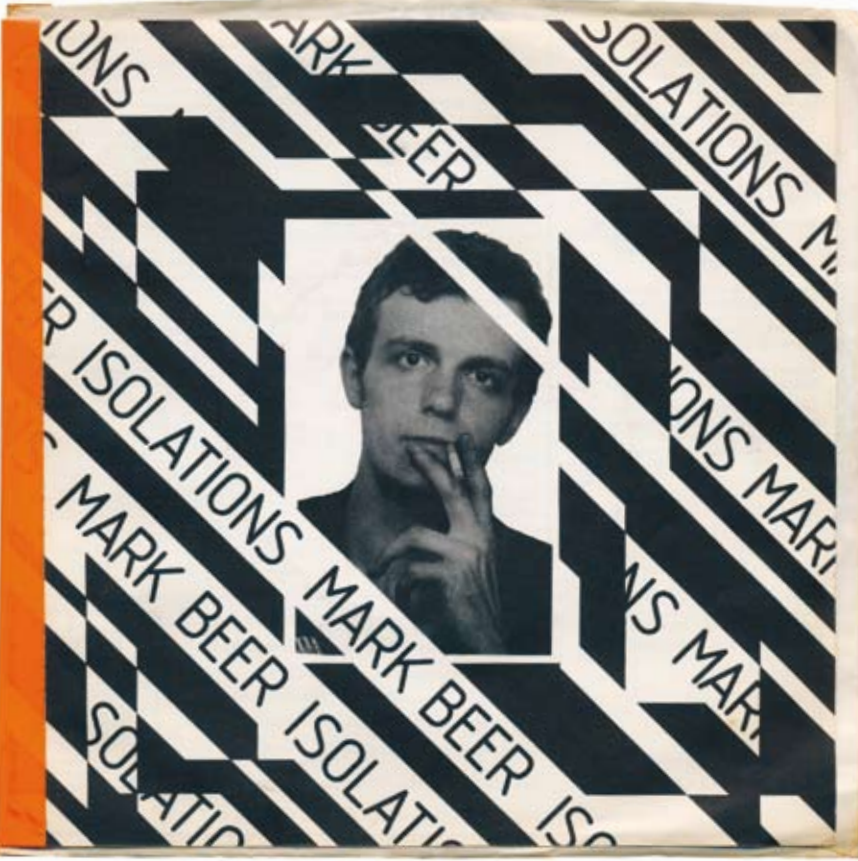
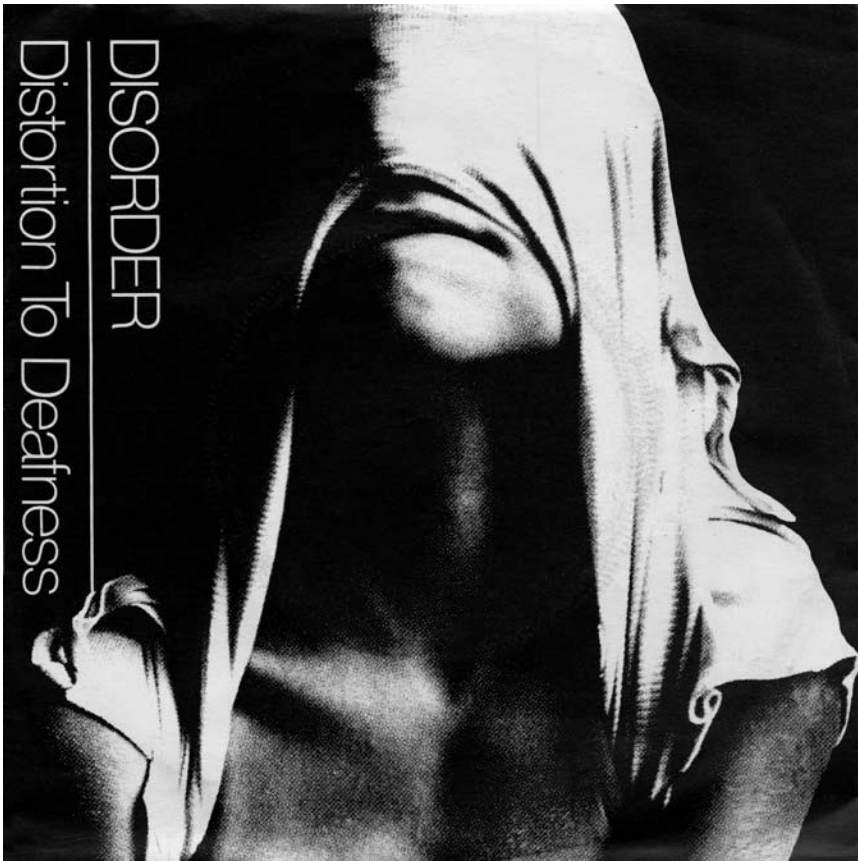
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Action Time Vision



Left to right:

ALTERNATIVE TV: Action Time Vision/Another Coke (Deptford Fun City DFC07) 1978
Design: Alternative TV

DISORDER: Distortion To Deafness/More Than Fights/Daily Life/You've Got To Be Someone (Disorder ORDER2) 1981
Design: Danica Gacesa

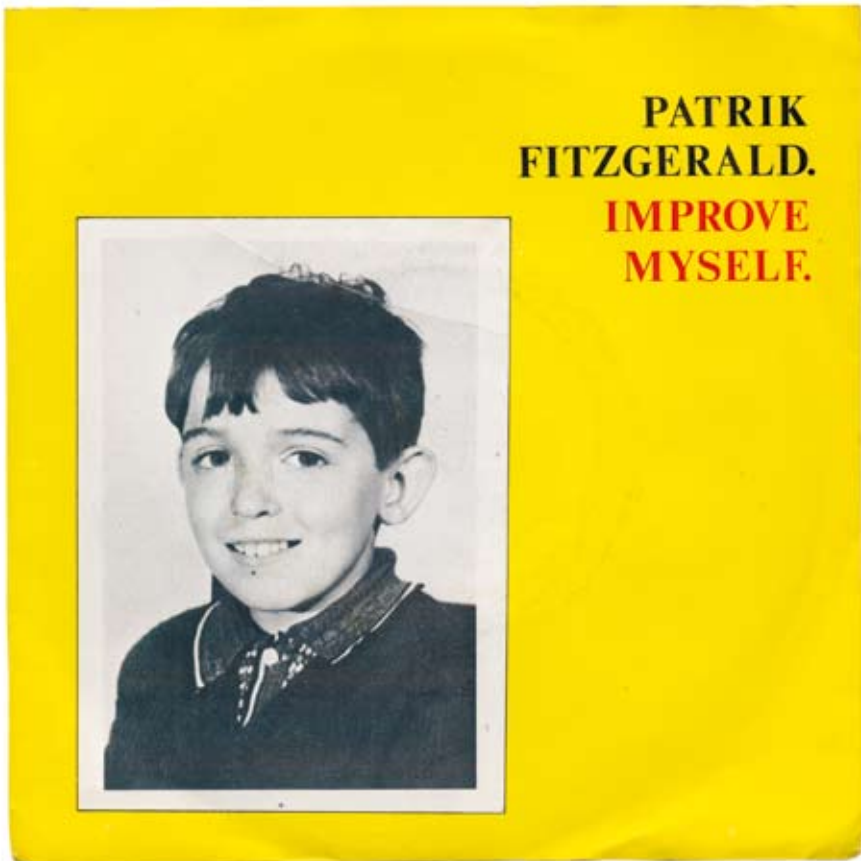
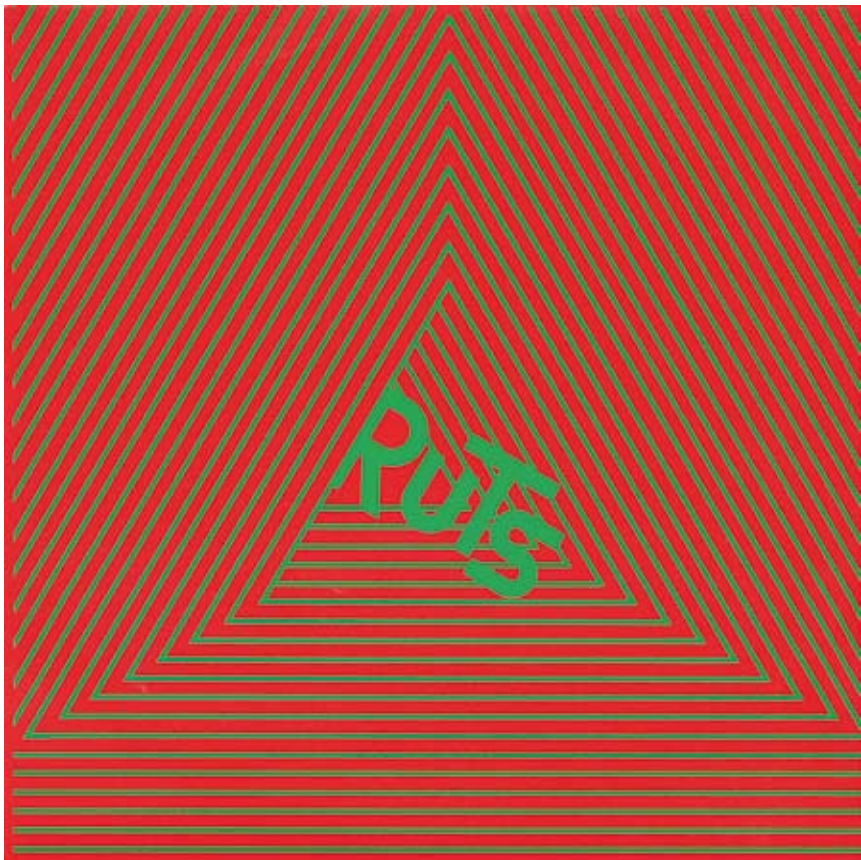
MARK BEER: Isolations e.p: Finx Jinx/Litany/Other Doubts/Song For A Public Man (Waste MAS001) 1978
Design: Unknown

CABARET VOLTAIRE: Seconds Too Late/Control Addict (Rough Trade RT060) 1980
Design: Unknown

STIFF LITTLE FINGERS: Gotta Getaway/Bloody Sunday (Rough Trade RT015) 1979
Design: Janette Beckman

2-3: All Time Low/Where To Now? (Fast Product FAST2) 1978
Design: Bob Last

WIRE: A Question Of Degree/Former Airline (Harvest HAR5187) 1979
Design: Wire



SHAM 69: Borstal Breakout/Hey Little Rich Boy
(Polydor 2058966) 1978
Design: Jill Mumford

RUTS: Babylon's Burning/Society
(Virgin VS271) 1979
Design: C.Graves

PATRIK FITZGERALD: Improve Myself/Bingo Crowd/
My New Family
(Polydor 2059135) 1979
Design: Polydor in-house

THE STRAND/POSITIVE SIGNALS: Here Today,Gone
Tomorrow/Changing World/Media Man/Only For A Day
(Yob YOB001) 1980
Design: Unknown

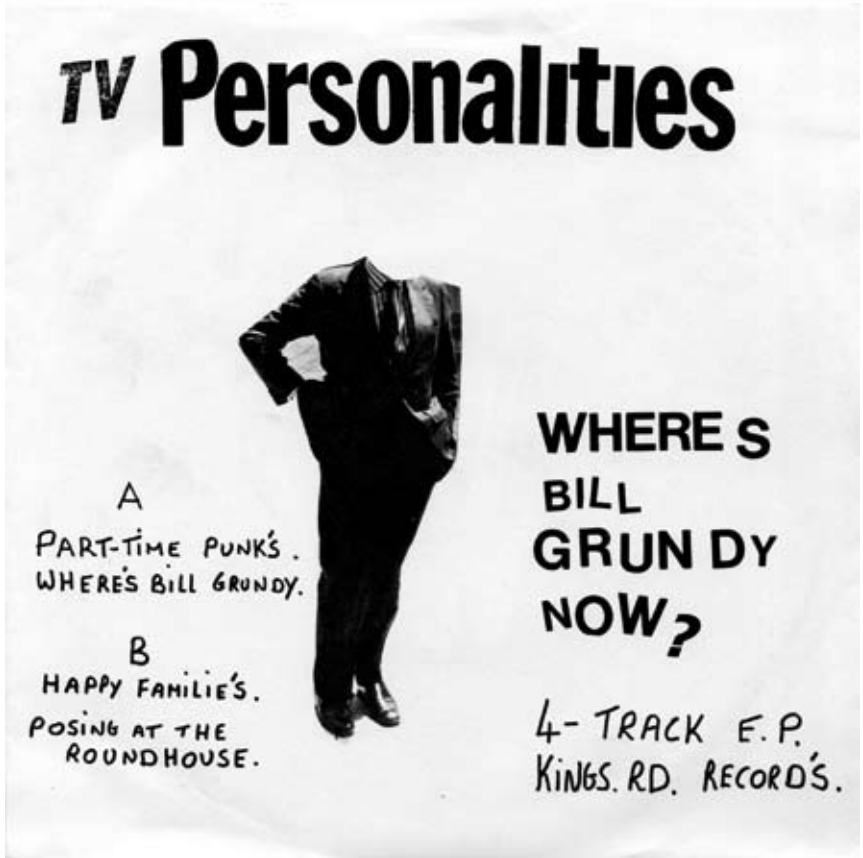
GLAXO BABIES: Christine Keeler/Nova Bossanova
(Heartbeat PULSE5) 1979
Design: Unknown

SKI PATROL: Bright Shiny Things/
Electric Bell Girls
(Clever Metal VIN2) 1982
Design: Unknown

BAUHAUS: Telegram Sam/Crowds
(4AD AD17) 1980
Design: Unknown

SORE THROAT: I Dunno/Complex
(Hubcap SPIN1) 1978
Design: Patrick Hughes

THE CLASH: Capital Radio e.p.:
Tony Parsons Interview/Capital Radio/Listen
(CBS CL1) 1977
Design: CBS in-house



AKRYLYKZ: Smart Boy/Spyderman
(Red Rhino RED2) 1980
Design: Simon Tittle

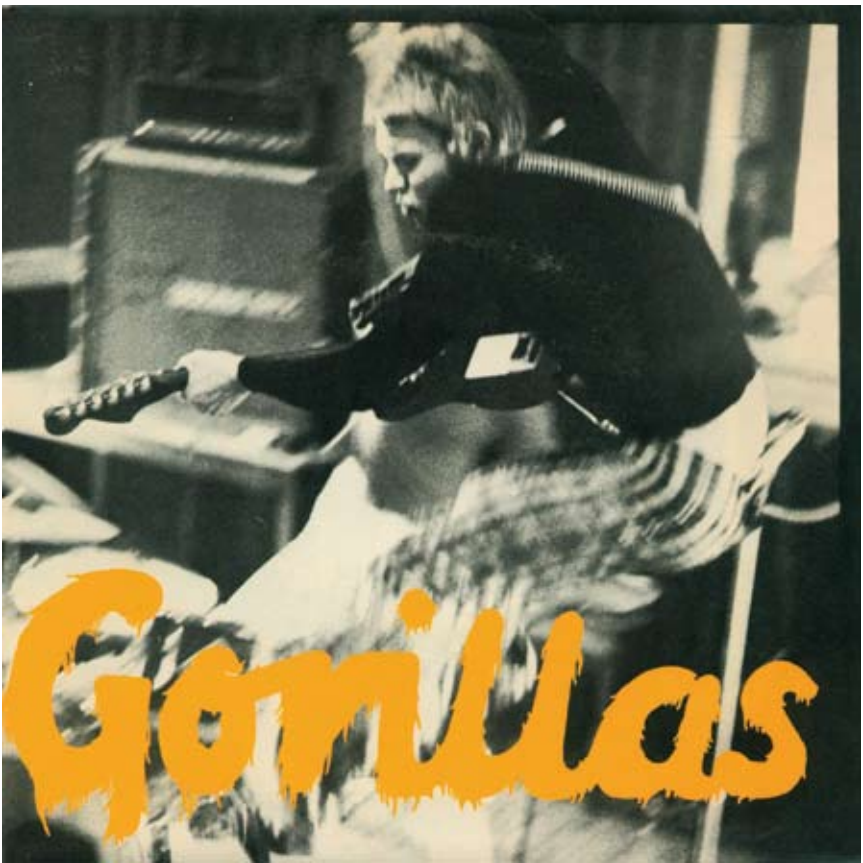
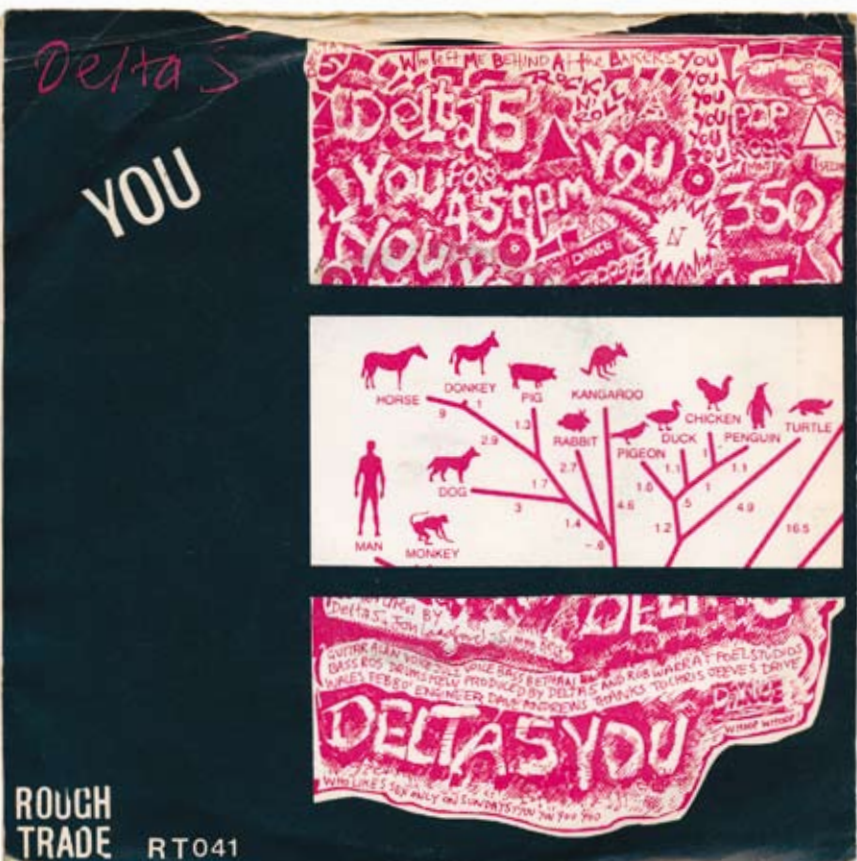
LILIPUT: Eisiser Wind/When The Cat's Away, The Mice Will Play
(Rough Trade RT062) 1981
Design: Fischli/Wittwer

ZONES: Sign Of The Times/Away From It All
(Arista Records ARIST205) 1978
Design: Arista in-house

BUZZCOCKS: Love You More/Noise Annoys
(United Artists UP36433) 1978
Design: Malcolm Garrett/Assorted Images

TELEVISION PERSONALITIES: Where's Bill Grundy Now? e.p.: Part-Time Punks/Where's Bill Grundy/ Happy Families/Posing At The Roundhouse
(Kings Road/Rough Trade RT033) 1979
Design: Television Personalities

BATTLE OF THE BANDS E.P.: Outcasts - The Cops Are Coming/Rudi - Overcome By Fumes/Idiot's - Parents/Spider - DanCin In The Street
(Good Vibrations 5077) 1979
Design: Terri Hooley



KLEENEX: Ain't You/Hedi's Head
(Rough Trade RT009) 1978
Design: Unknown

SKIDS: Wide Open e.p.: The Saints Are Coming/
Of One Skin/Night And Day/Contusion
(Virgin VS232) 1978
Design: Cooke Key

SIX MINUTE WAR: Slightly Longer Songs e.p.: The
Weatherman/Rod of Iron/Kung Fu Killers/Last Drop
(Six Minute War SMW003) 1981
Design: Six Minute War

DELTA 5: Anticipation/You
(Rough Trade RT041) 1980
Design: Unknown

GORILLAS: She's My Gal/Why Wait Till Tomorrow
(Chiswick NS4) 1976
Design: Unknown

LUNCH WITH THE ADICTS
EASY WAY OUT 3.04 THIS W
EEK 1.00 SIDE 2. STRAIGHT
T JACKET 2.08 ORGANISE
D CONFUSION 1.58 RECOR
DED AT HILLSIDE SOUND S
TUDIOS, IPSWICH. THE AD
ICTS ARE PETE DAVISON. G
TR. KID DEE. DRUMS. B.V. MEL
L. ELLIS. GTR. TIM HOCKING.
BASS MONKEY. VOCALS. TO
ADICTS EVERYWHERE, & E
VERYONE IN IPSWICH. SLE
EVE 11TH. HR. C&P '79
ADICTS FOR A DAY WERE... BACKING V
OC. JIMMY, DAVE, NIGEL, BUDGIE, RAKE, C
GEORDIE, MICK STOREY & IAN. PIANO. D
AVE DINING OUT TUX 1



EARCOM

3

Bargain!

side 1 U.S.A. **NOH MERCY**
Caucasian Guilt
Revolutionary Spy

side 2 Britain **STUPID BABIES**
Baby Blues
Baby Sitters
FROM CHORLEY
Tabicloth

side 3 W. Germany **DEUTSCH AMERIKANISCH**
FREUNDSCHAFT
Ich Und Die Wirklichkeit

side 4 U.S.A. **THE MIDDLE CLASS**
Out of Vogue
Situations

FAST



«warm leatherette»
«T.V.O.D.»

the normal

“...feel the steering wheel...”

THIS IS A
MUTE
RECORD

“...stick the aerial into...”

16 DECCY AVENUE LONDON N.W.11 ENGLAND

Photograph courtesy of Motor Industry Research Association

Sole distributors ROUGH TRADE RECORDS

MUTE001



SCARS

Paul Research — gtr
Colum Mackay — drms
Bobby King — vcls
John Mackie — bass

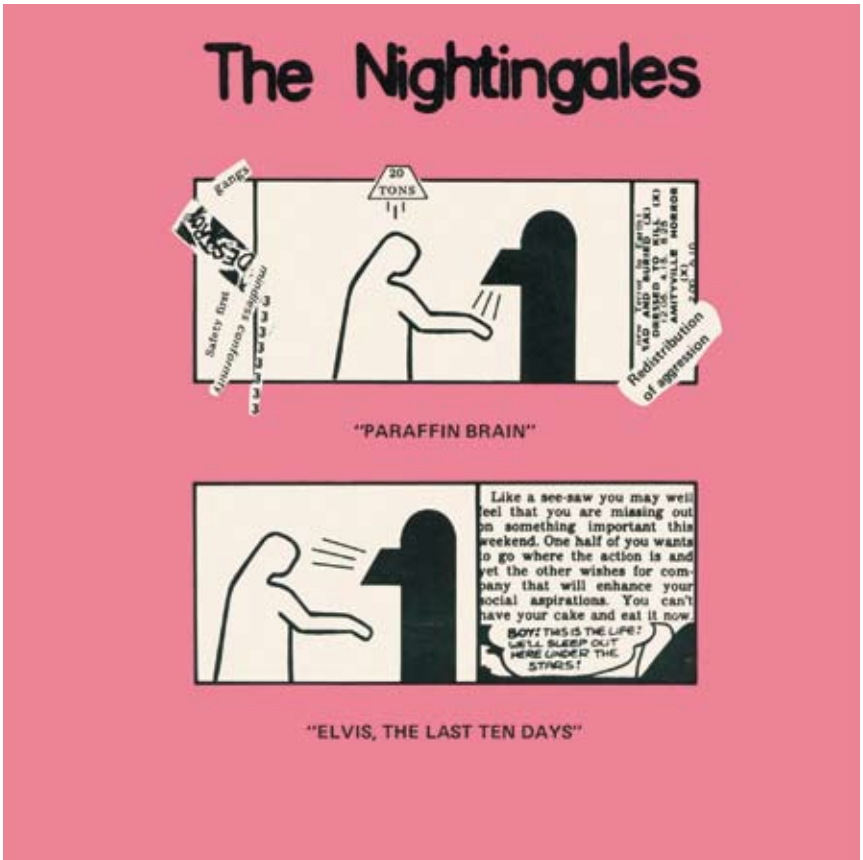
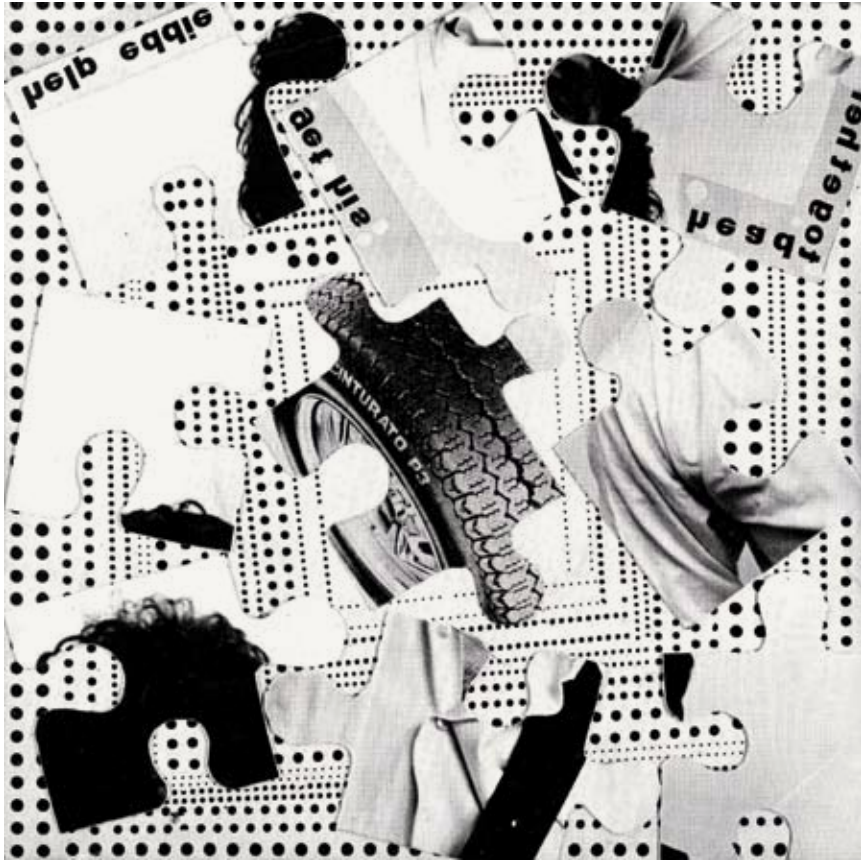
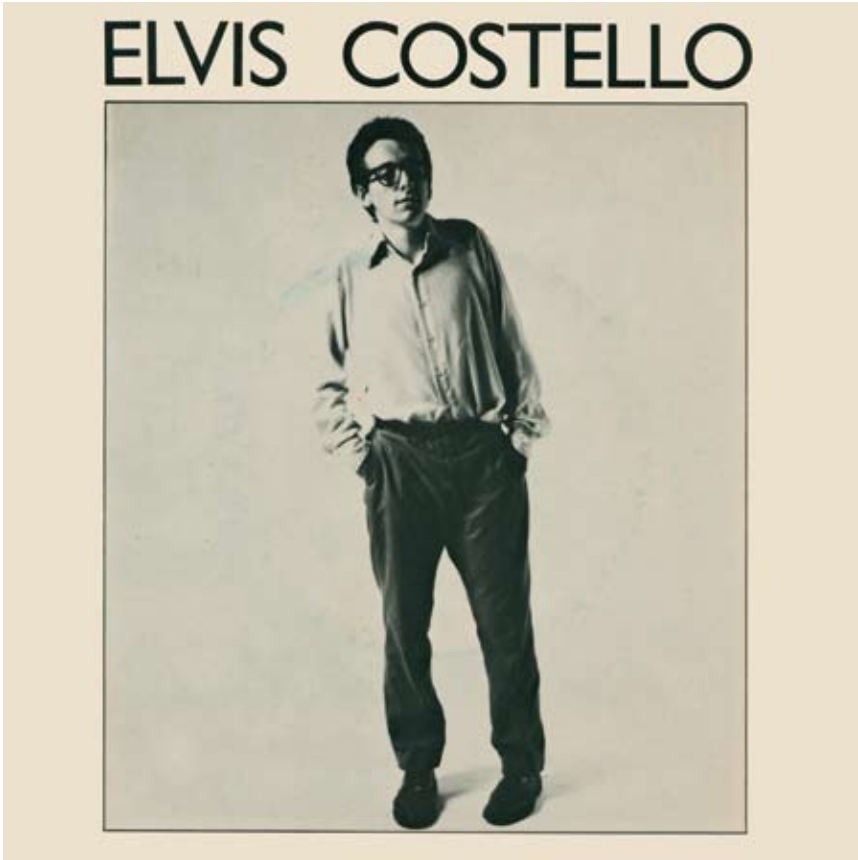
recorded at Cargo, Rochdale, 8, 9, 11 Jan 79, engineer John Brierley
produced by Fast Product
band pictures & low intensity a&r Hiley

THE ADICTS: Lunch With The Adicts: Easy Way Out/
This Week/Straight Jacket/Organised Confusion
(Dining Out TUX1) 1979
Design: Last Minute C+P

FAST PRODUCT EARCOM 3: Noh Mercy/Stupid Babies/
From Chorley/Deutsch Amerikanisch Freundschaft/
The Middle Class
(Fast Product F9C) 1979
Design: Bob Last

THE NORMAL: T.V.O.D./Warm Leatherette
(Mute MUTE001) 1978
Design: Unknown

SCARS: Horrorshow/Adultery
(Fast Product FAST8) 1979
Design: Bob Last



ELVIS COSTELLO: Less Than Zero/Radio Sweetheart
(Stiff BUY11) 1977
Design: Barney Bubbles

ED BANGER: Kinne! Tommy/Baby Was A Baby (EMI
INT570) 1978
Design: EMI in-house

GENERATION X: Your Generation/Day By Day
(Chrysalis CHS2165) 1977
Design: Unknown

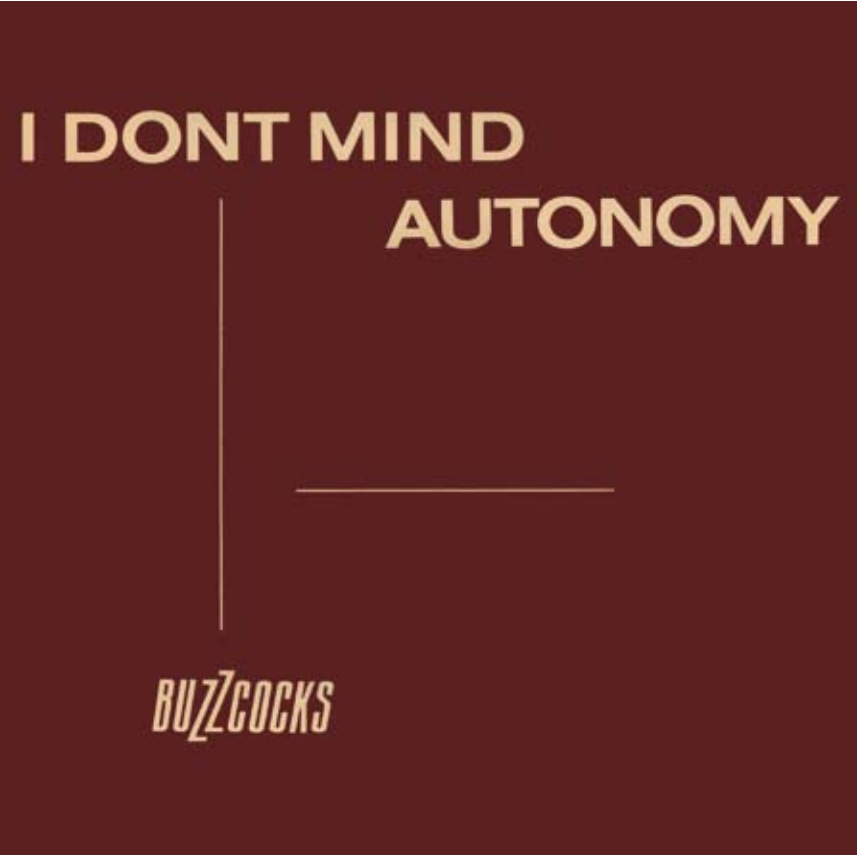
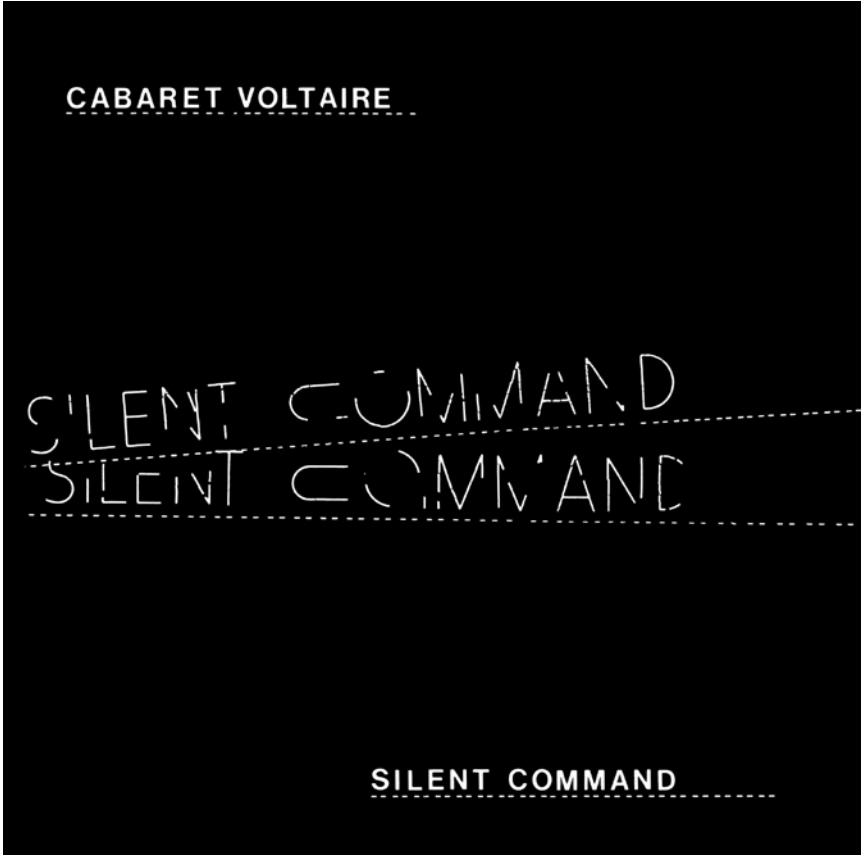
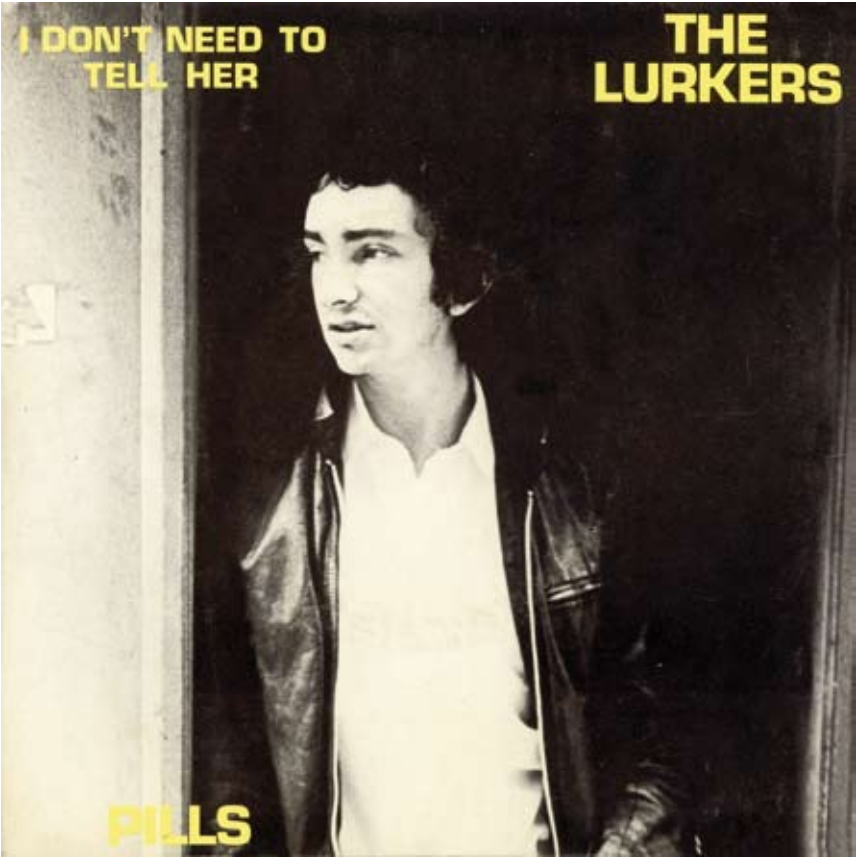
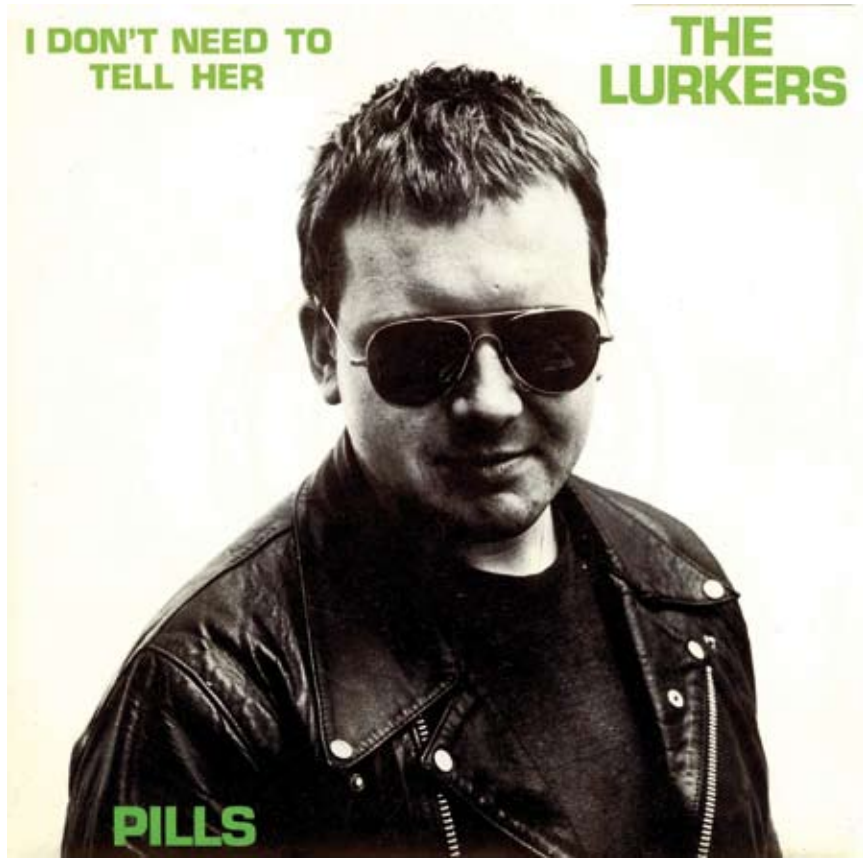
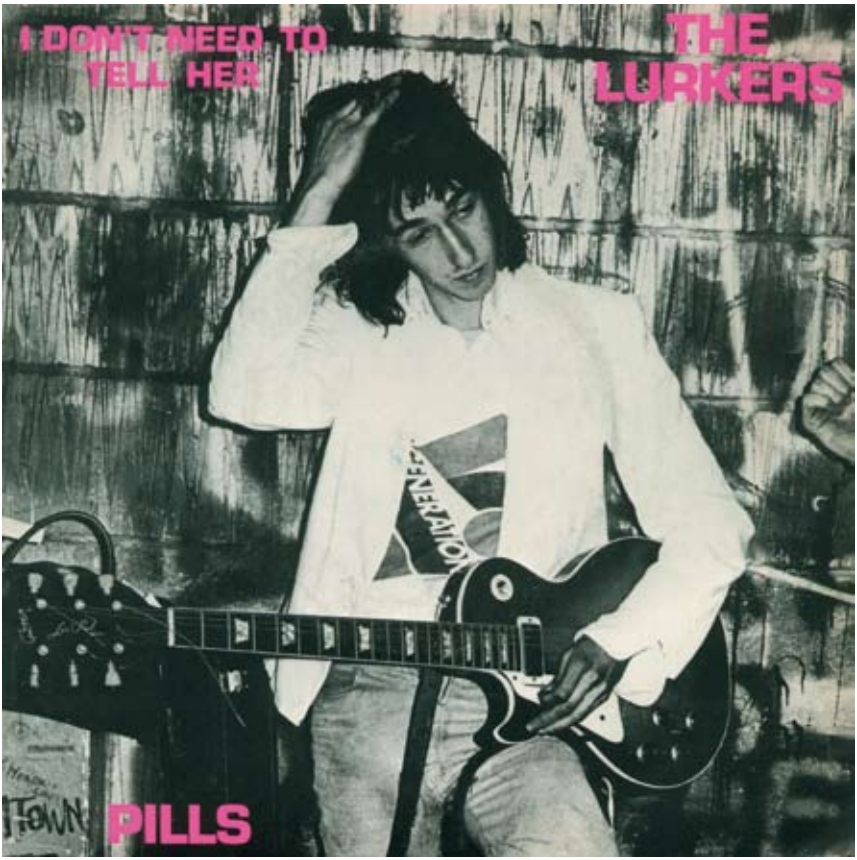
ESSENTIAL LOGIC: Aerosol Burns/World Friction
(Cells SELL1) 1978
Design: Unknown

BUZZCOCKS: Orgasm Addict/Whatever Happened To?
(United Artists UP36316) 1977
Design: Malcolm Garrett/Assorted Images

WAYNE COUNTY AND THE ELECTRIC CHAIRS:
Thunder When She Walks/What You Got
(Illegal 1L005) 1979
Design: Unknown

NICK LOWE: Cracking Up/Basing Street
(Radar ADA34) 1979
Design: Barney Bubbles

THE NIGHTINGALES: Paraffin Brain/Elvis,
The Last Ten Days
(Cherry Red CHERRY38) 1981
Design: Unknown



THE LURKERS: I Don't Need To Tell Her/Pills (Howard Wall sleeve) (Beggars Banquet BEG9) 1978 Design: Mike Stone

THE LURKERS: I Don't Need To Tell Her/Pills (Pete Stride sleeve) (Beggars Banquet BEG9) 1978 Design: Mike Stone

ALTERNATIVE TV: Life After Life/Life After Dub (Deptford Fun City DFC04) 1978 Design: Alternative TV

THE NIGHTINGALES: Idiot Strength/Seconds (Rough Trade RT075/UGH4) 1981 Design: Joan Dawson

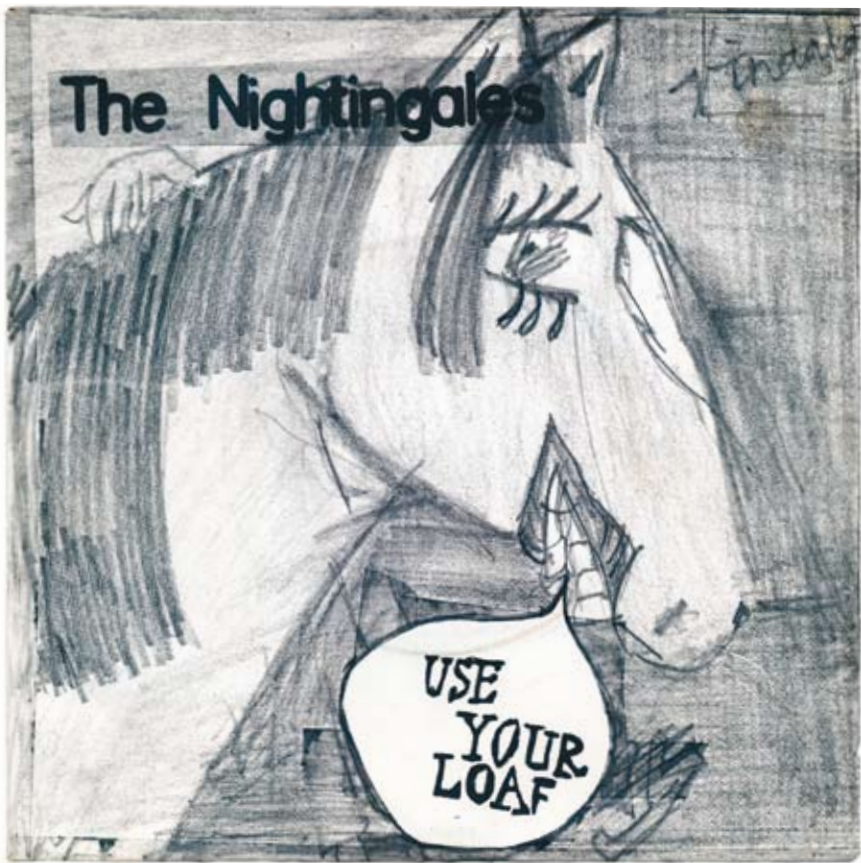
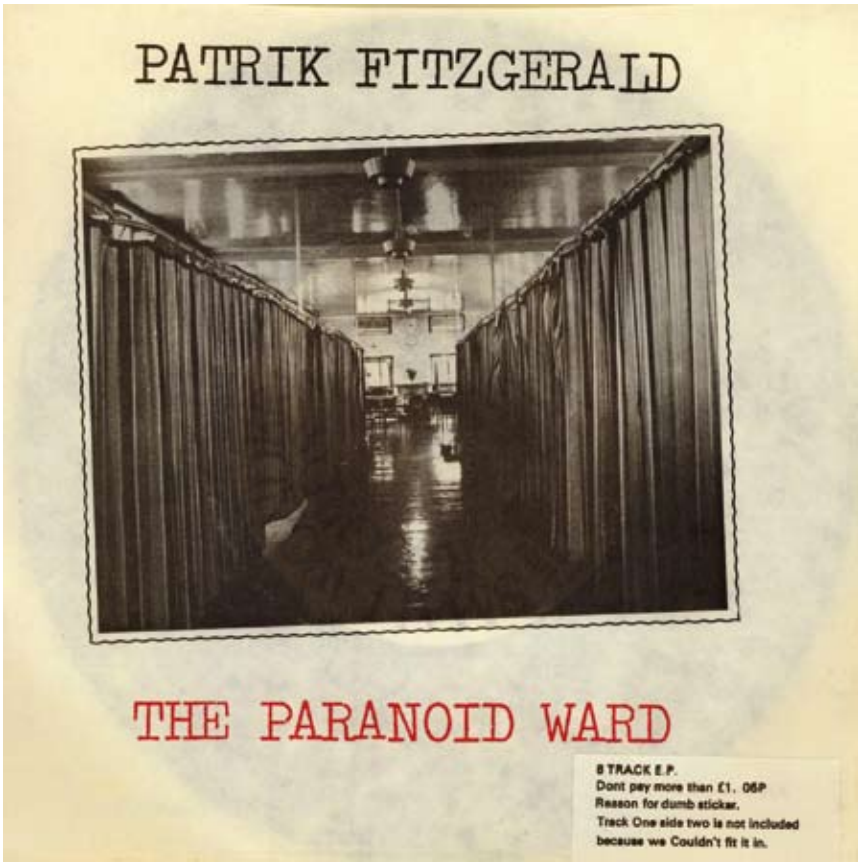
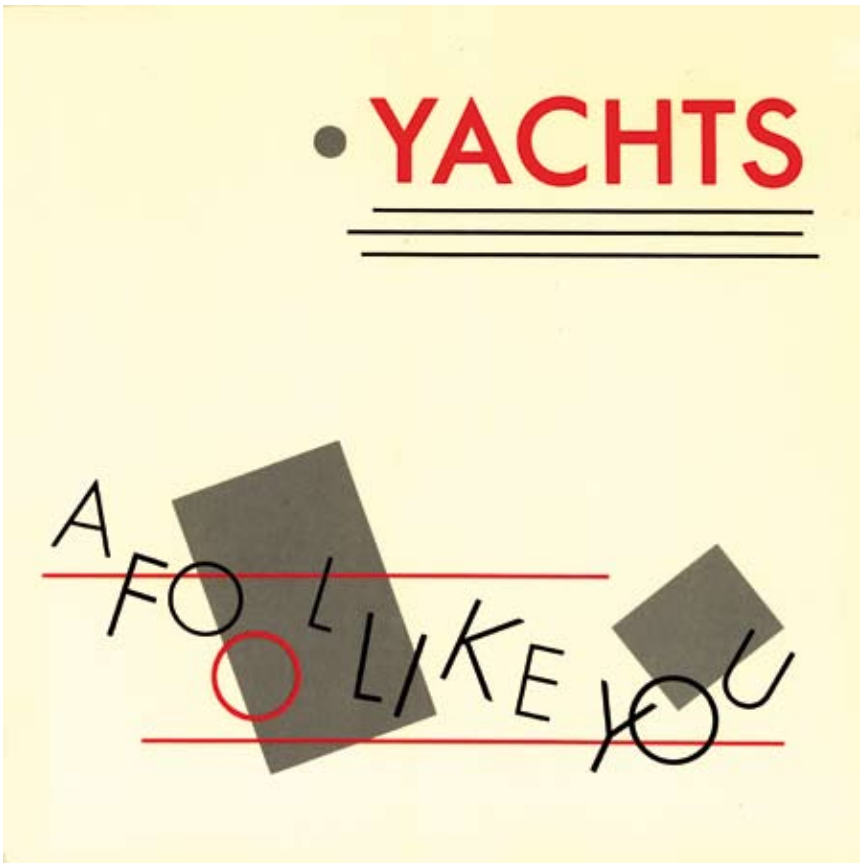
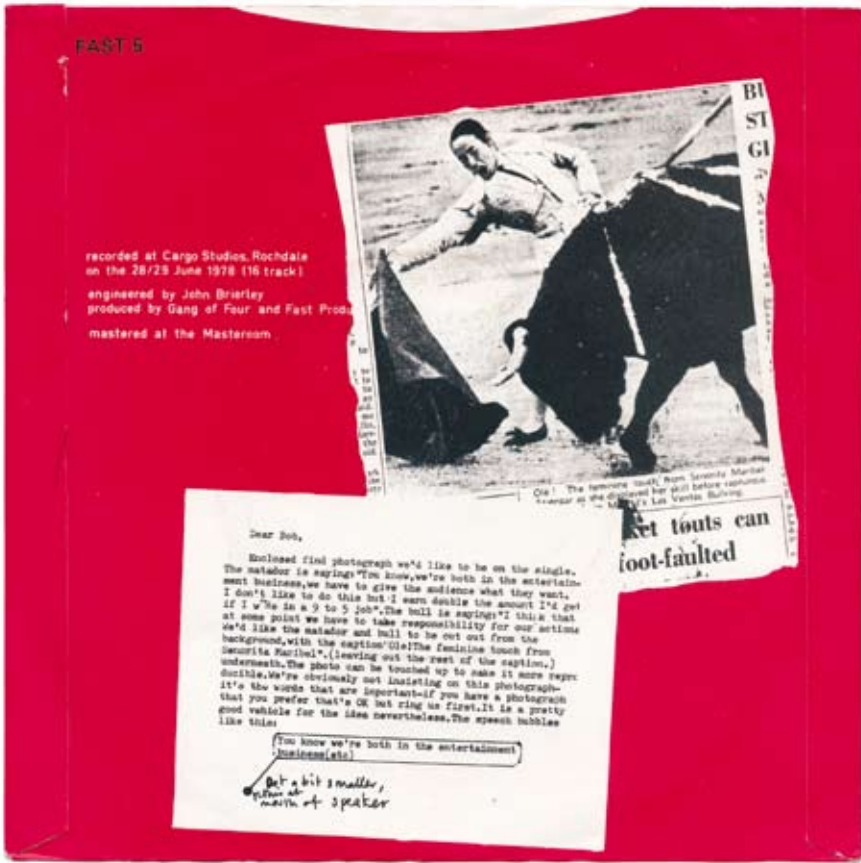
THE LURKERS: I Don't Need To Tell Her/Pills (Manic Esso sleeve) (Beggars Banquet BEG9) 1978 Design: Mike Stone

THE LURKERS: I Don't Need To Tell Her/Pills (Nigel Moore sleeve) (Beggars Banquet BEG9) 1978 Design: Mike Stone

CABARET VOLTAIRE: Silent Command/Chance vs.Causality (Rough Trade RT035) 1979 Design: Unknown

BUZZCOCKS: I Don't Mind/Autonomy (United Artists UP36386) 1978 Design: Malcolm Garrett/Assorted Images

THE BUSINESS: Harry May/Employer's Blacklist (Secret SHH123) 1981 Design: Unknown



GANG OF FOUR: Damaged Goods/Love Like Anthrax/Armalite Rifle (Fast Product FAST5) 1978
Design: Bob Last

BUZZCOCKS: Spiral Scratch e.p.; Breakdown/Time's Up/Boredom/Friends Of Mine (New Hormones ORG-1) 1977
Design: Buzzcocks/Richard Boon

PATRIK FITZGERALD: The Paranoid Ward e.p.; Babysitter/Irrelevant Battles/Crueltest Crime/The Paranoid Ward/The Bingo Crowd (Small Wonder WEENY ONE) 1978
Design: Final Solution

THE NIGHTINGALES: Use Your Loaf/Inside Out/Under The Lash (Cherry Red CHERRY34) 1981
Design: Unknown

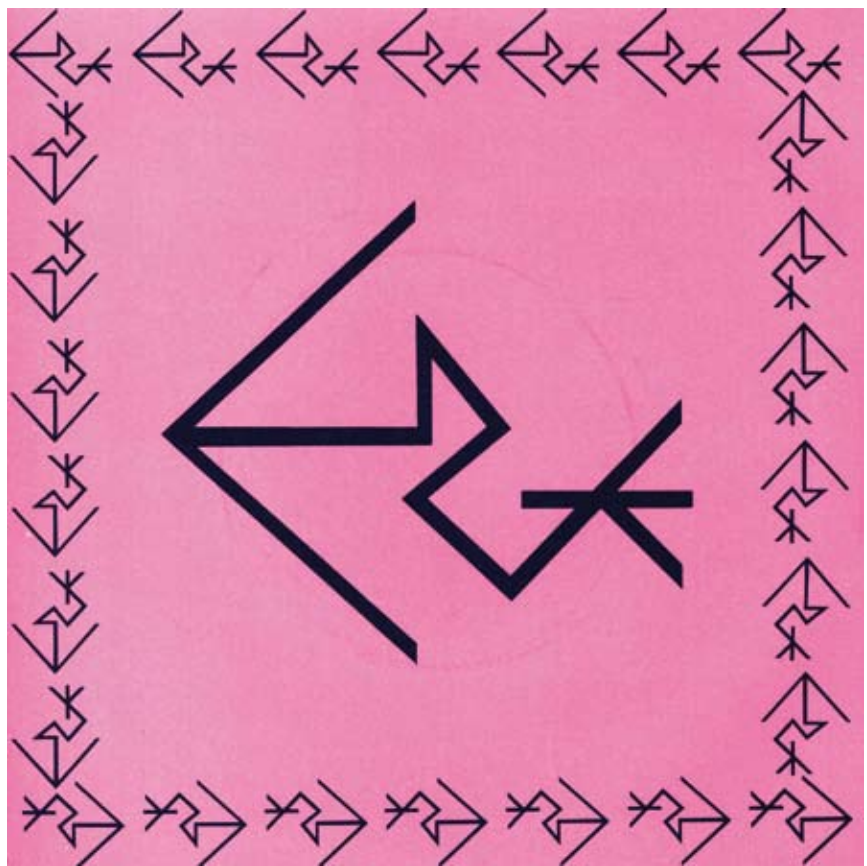
YACHTS: A Fool Like You/Dubmarine (Demon D1005) 1981
Design: Malcolm Garrett/Assorted Images

DELTA 5: Mind Your Own Business/Now That You've Gone (Rough Trade RT031) 1979
Design: Unknown

THE VALVES: Robot Love/For Adolfs' Only (Zoom ZUM1) 1977
Design: James Hutcheson

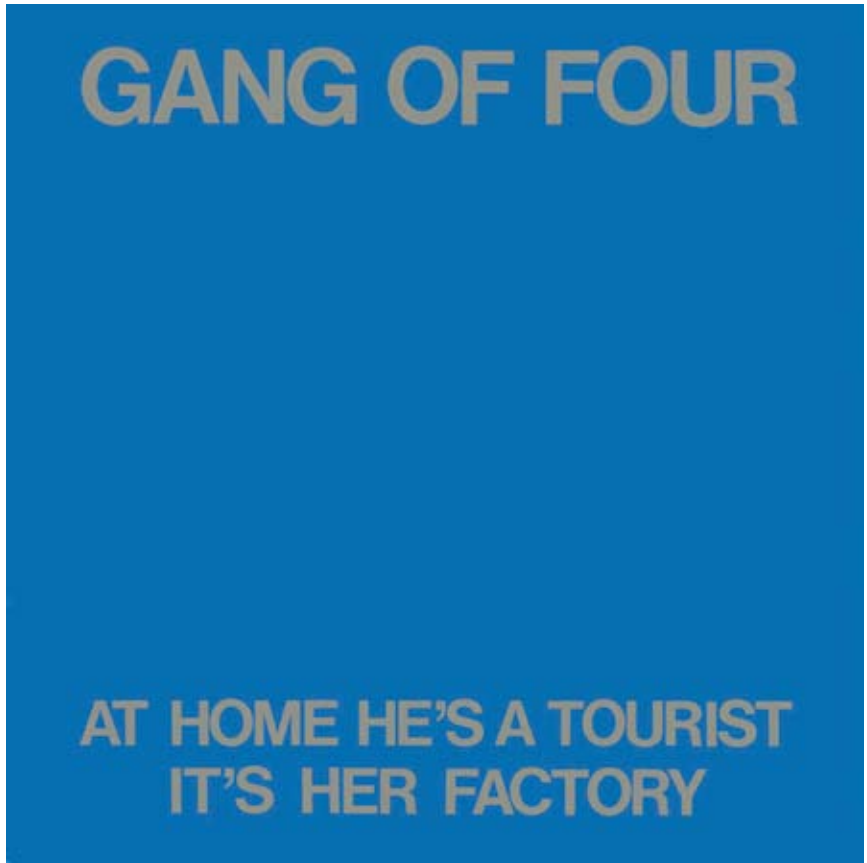
ESSENTIAL LOGIC: Wake Up/Eagle Bird/Quality Crayon Wax OK/Bod's Message (Virgin VS261) 1979
Design: Unknown

DEMON PREACHER: Little Miss Perfect/Perfect Dub (Small Wonder SMALL10) 1978
Design: Final Solution



Application For Single Release.
(BLOCK CAPITALS) to be completed in ink.

SONG TITLE THE DESPERATE BICYCLES. OCCUPIED TERRITORY. SKILL.		FILE NUMBER
NAME OF GROUP	NAME OF RECORDING COMPANY	
CAT. NO.	SPEED	MODE
PRODUCTION	STUDIO USED	
SIZE OF SINGLE	SONG PUBLISHERS REFILL RECORDS LTD. RR4. STEREO.	FOR OFFICIAL USE DATE OF RECORDING



Spin/3 ACTION TIME VISION

PROTEX: Don't Ring Me Up/(Just Want) Your Attention/Listening In (Good Vibrations GOT6) 1978
Design: Terri Hoolley

CHELSEA: Freemans/I.D.Parade/How Do You Know (Step Forward SF18) 1981
Design: Vermillion Sands

GENERATION X: Ready Steady Go/No No No (Chrysalis CHS2207) 1978
Design: Unknown

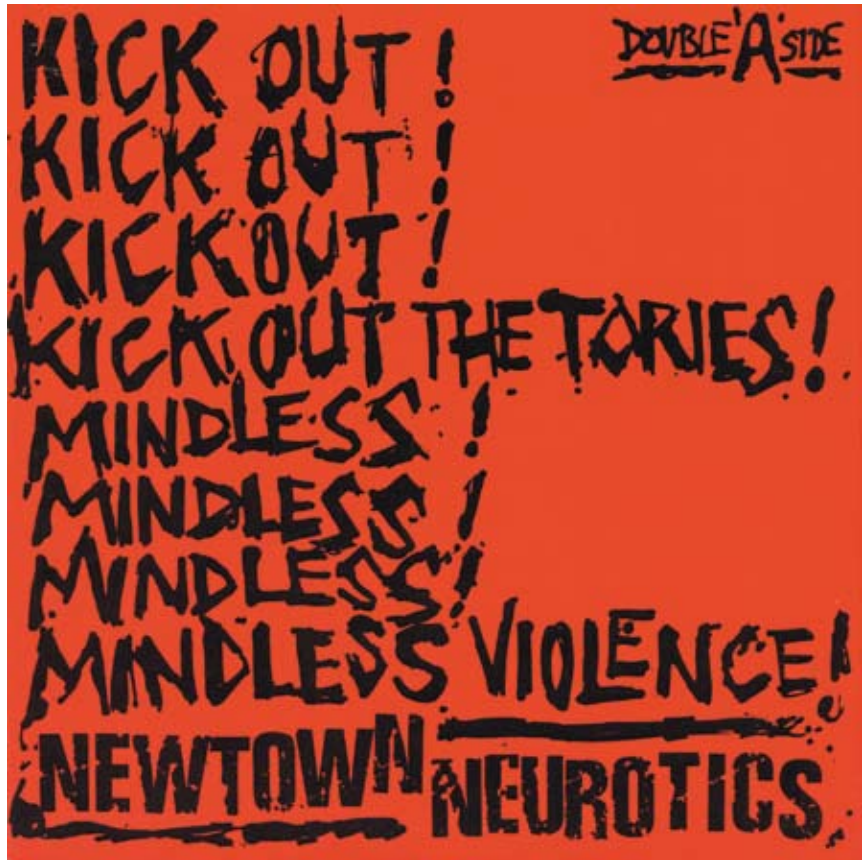
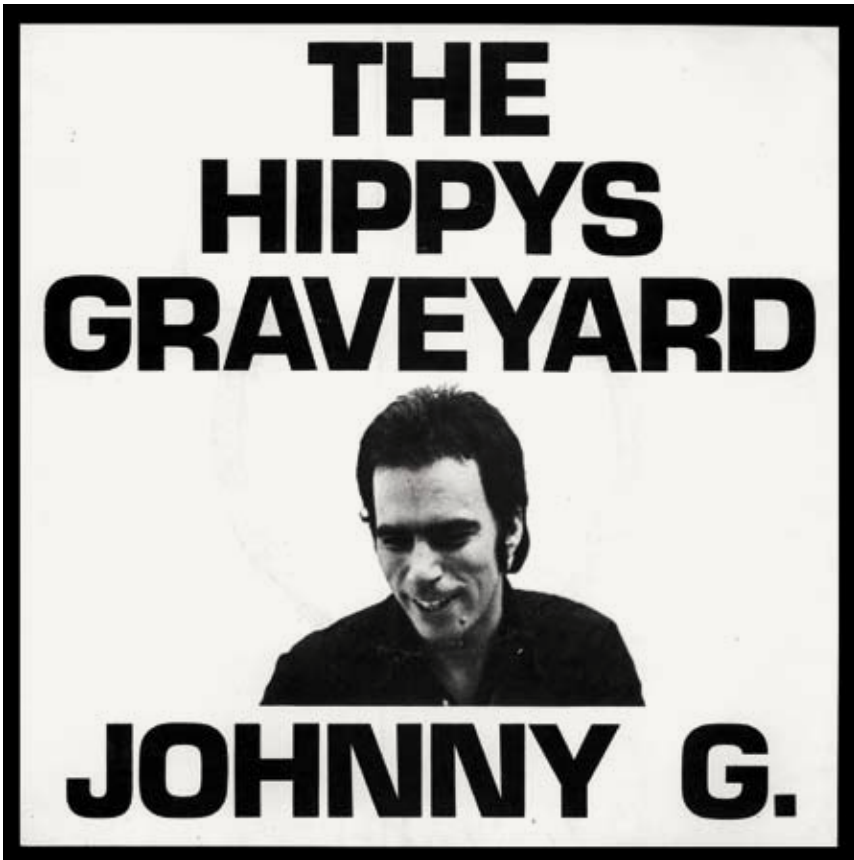
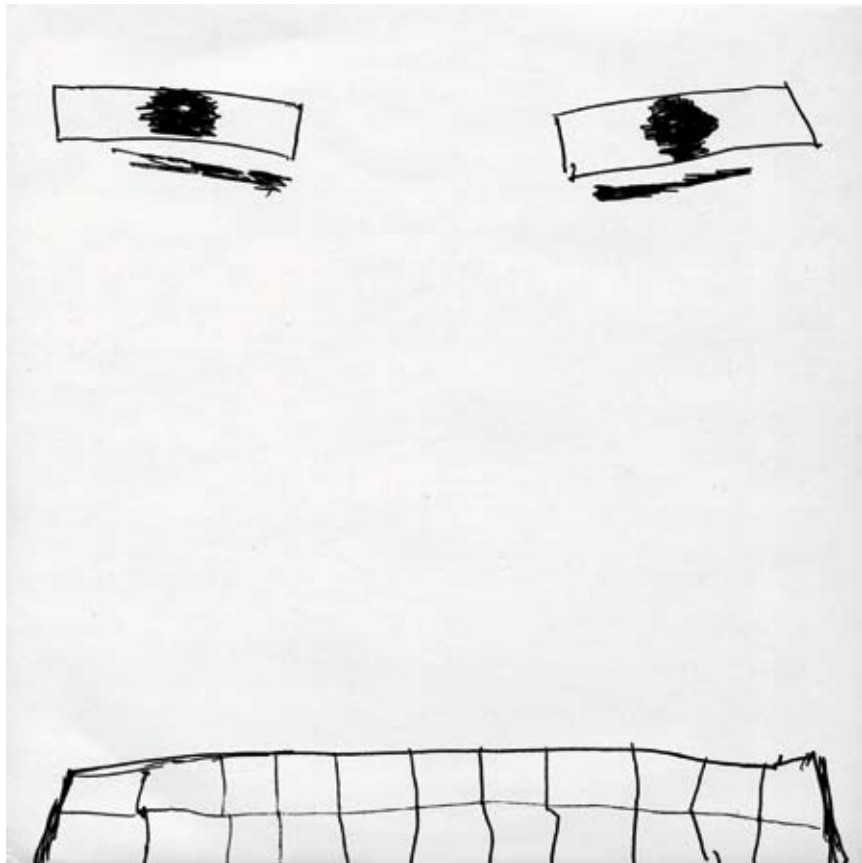
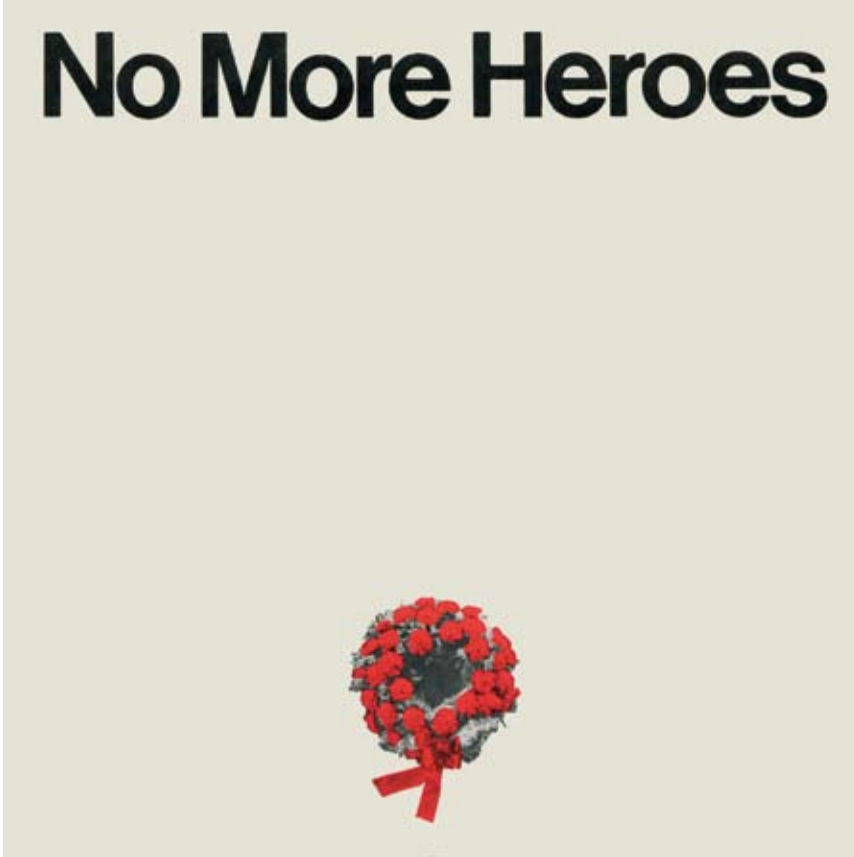
THE EDGE: Macho Man/I'm Cold (A1bion ION4) 1978
Design: Unknown

DESPERATE BICYCLES: Occupied Territory/Skill (Refill RR4) 1978
Design: Desperate Bicycles

THE DRONES: Temptations Of A White Collar Worker e.p: Lookalikes/Corgi Crap/Hard On Me/You'll Lose (O.H.M.S.GOODMIX1) 1977
Design: Unknown

DRONGOS FOR EUROPE: Eternity/British Summer/Time/Violence (Inferno HELL6) 1982
Design: Unknown

GANG OF FOUR: At Home He's A Tourist/It's Her Factory (EMI EMI2956) 1979
Design: EMI in-house



THE STRANGLERS: No More Heroes/In The Shadows
(United Artists UP36300) 1977
Design: United Artists in-house

PENETRATION: Firing Squad/Neveer
(Virgin VS213) 1978
Design: Rocking Russian

O LEVEL: We Love Malcolm/Leave Me Alone/
Everybody's On Revolver/Stairway To Boredom
(Kings Road KR002) 1978
Design: O Level

BUZZCOCKS: What Do I Get?/Oh Shit
(United Artists UP36348) 1978
Design: Malcolm Garrett/Assorted Images

JOHNNY G: The Hippys Graveyard/Miles And Miles
(Beggars Banquet BE67) 1978
Design: Unknown

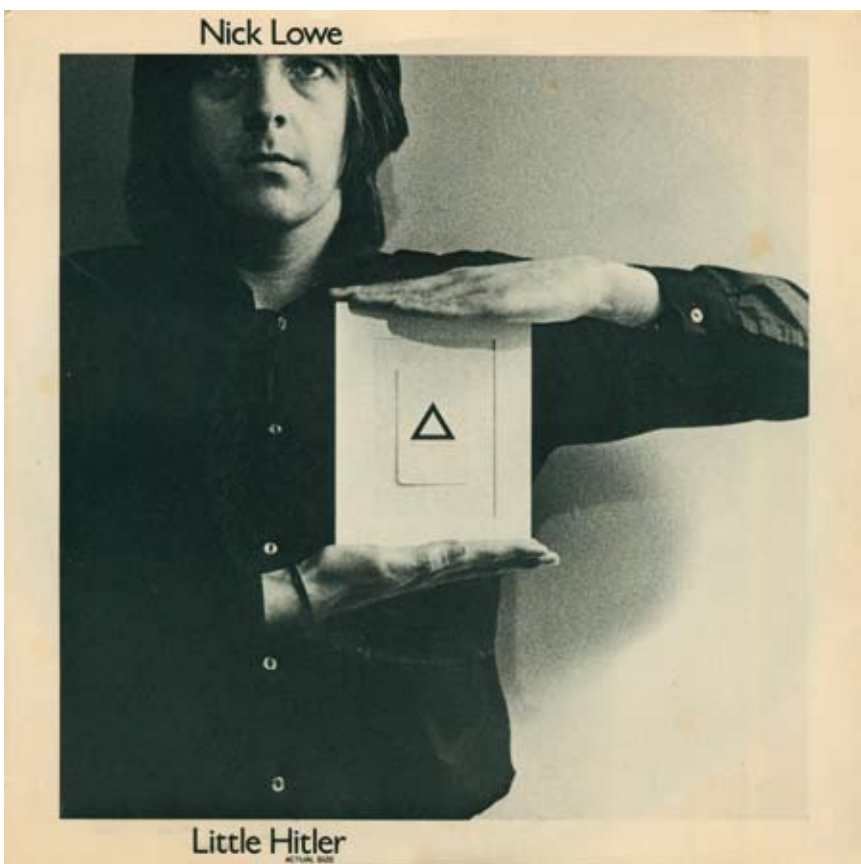
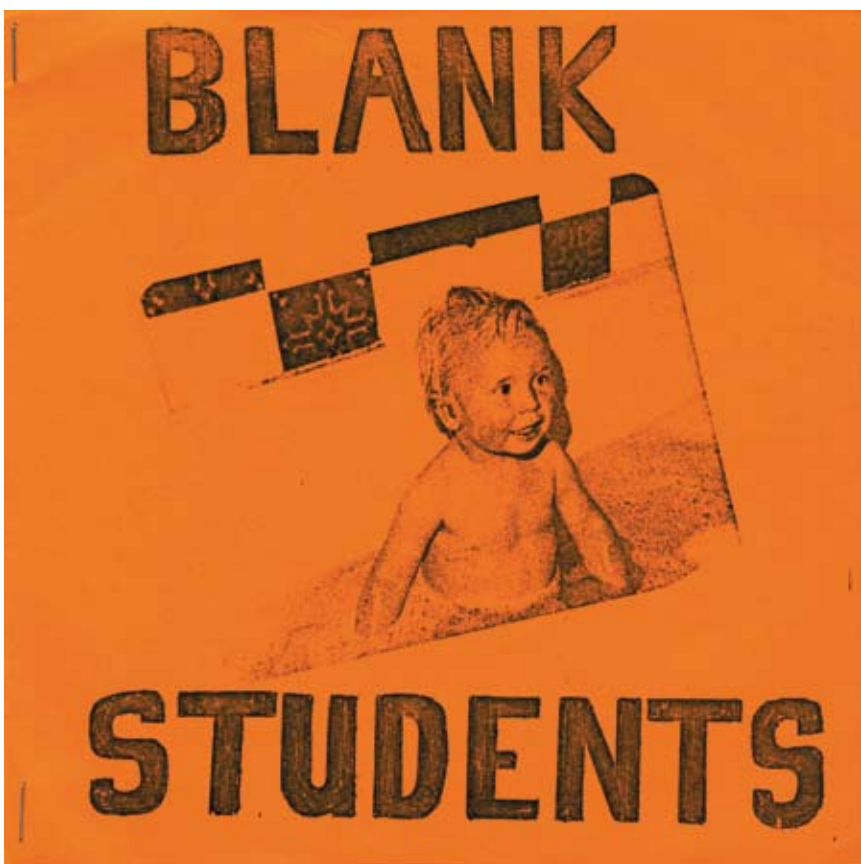
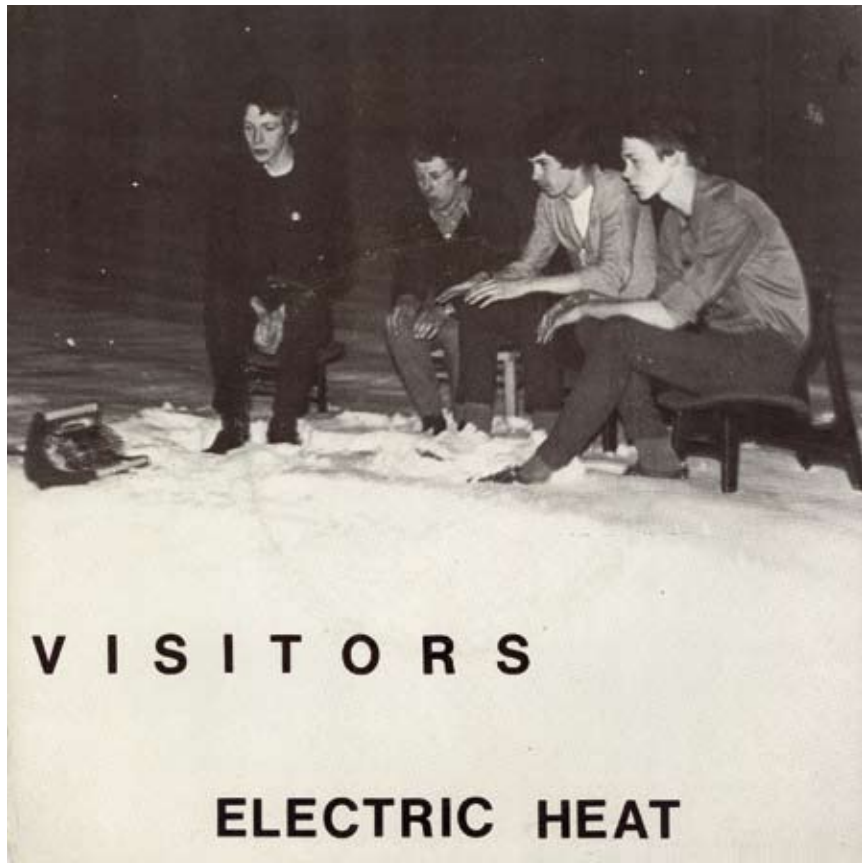
THE FALL: Totally Wired/Putta Block
(Rough Trade RT056) 1980
Design: The Fall

TELEVISION PERSONALITIES: I Know Where Syd
Barrett Lives/Arthur The Gardener
(Rough Trade RT063) 1981
Design: Perfumed Garden

TELEVISION PERSONALITIES: Smashing Time/
King And Country
(Rough Trade RT051) 1980
Design: Giles Fortescue

NAZIS AGAINST FASCISM: Sid Did It/Radio Version
(TRUTH) 1979
Design: Unknown

NEWTOWN NEUROTICS: Kick Out The Tories/
Mindless Violence
(CNT Records CNT004) 1982
Design: Tony Mottram



VISITORS: Electric Heat/Moth/One Line
(Deep Cuts DEEP1) 1979
Design: Unknown

THE FLYS: Beverley/Don't Moonlight On Me
(EMI EMI2907) 1979
Design: EMI in-house

FAD GADGET: Insecticide/Fireside Favourite
(Mute MUTE009) 1980
Design: Unknown

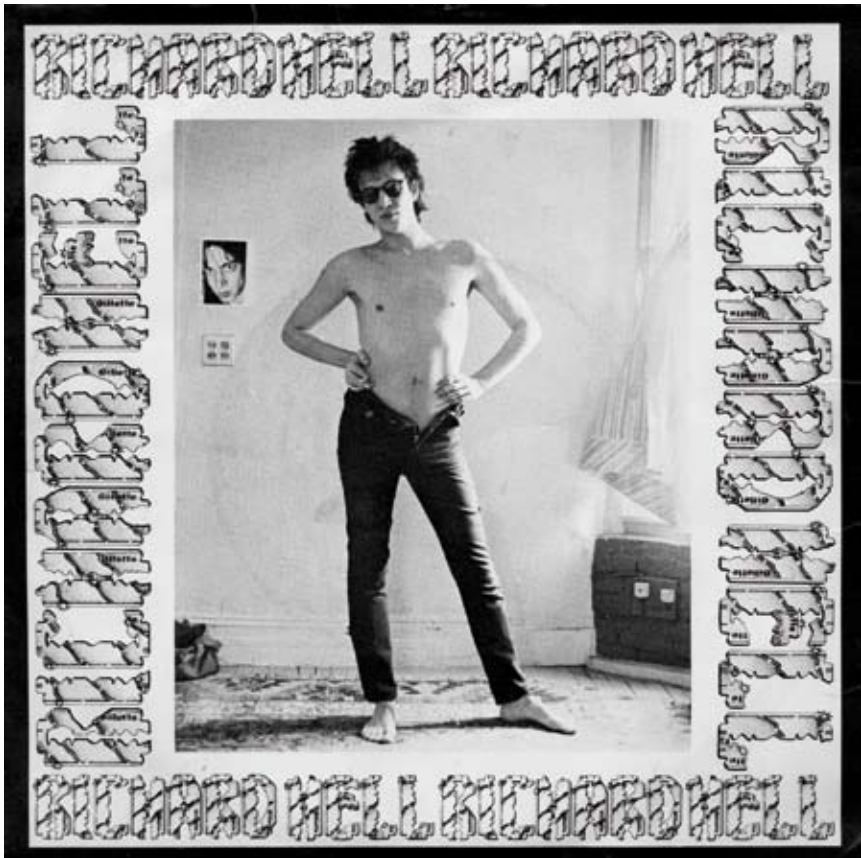
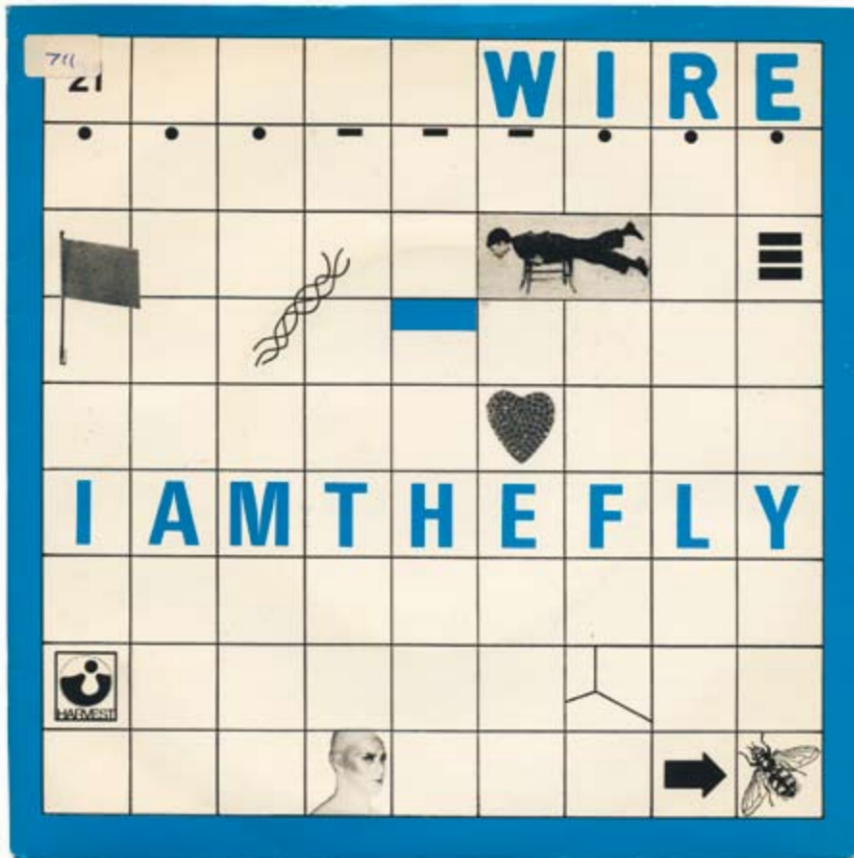
BLANK STUDENTS: We Are Natives/I Want To Be Happy
(Dexter Records) 1980
Design: Unknown

DESTROY ALL MONSTERS: Bored/You're Gonna Die
(Cherry Red CHERRY3) 1979
Design: Unknown

SUBURBAN STUDS: I Hate School/Young Power
(Pogo POG002) 1978
Design: Unknown

NICK LOWE: Little Hitler/Cruel To Be Kind
(Radar ADA12) 1978
Design: Barney Bubbles

JOY DIVISION: Transmission/Novelty
(Factory FAC13) 1979
Design: Peter Saville



CHELSEA: Rockin'Horse/Years Away (Step Forward SF17) 1981
Design: Simon Reeves

MO-DETTES: Paint It Black/Bitta Truth (Deram Records DET-R-1) 1980
Design: Unknown

WIRE: I Am The Fly/Ex Lion Tamer (Harvest HAR5151) 1978
Design: Wire

THE MOLESTERS: Disco Love/Commuter Man (Small Wonder SMALL14) 1978
Design: Steve Walton

BUZZCOCKS: Promises/Lipstick (United Artists UP36471) 1978
Design: Malcolm Garrett/Assorted Images

THE UNDERTONES: Teenage Kicks/Smarter Than U/True Confessions/Emergency Cases (Good Vibrations 6074) 1978
Design: Terri Hooley

WIRE: Outdoor Miner/Practice Makes Perfect (Harvest HAR5172) 1979
Design: Wire

RICHARD HELL: (I Could Live With You In) Another World/Blank Generation/You Gotta Lose (Stiff BUY7) 1976
Design: Barney Bubbles



CABARET VOLTAIRE: Nag Nag Nag/Is That Me (Finding Someone At The Door Again?) (Rough Trade RT018) 1979
Design: Unknown

THE UNDERTONES: Jimmy Jimmy/Mars Bars (Sire SIR4015) 1979
Design: Sire in-house

THE CLASH: White Man In Hammersmith Palais/The Prisoner (CBS 6383) 1978
Design: CBS in-house

JULIE & GORDON: Gordon's Not A Moron/I'm So Happy To Know You (Pogo POG003) 1978
Design: Unknown

THE ELECTRIC CHAIRS: So Many Ways/J'Attends Les Marines (Safari SAFE18) 1979
Design: Unknown

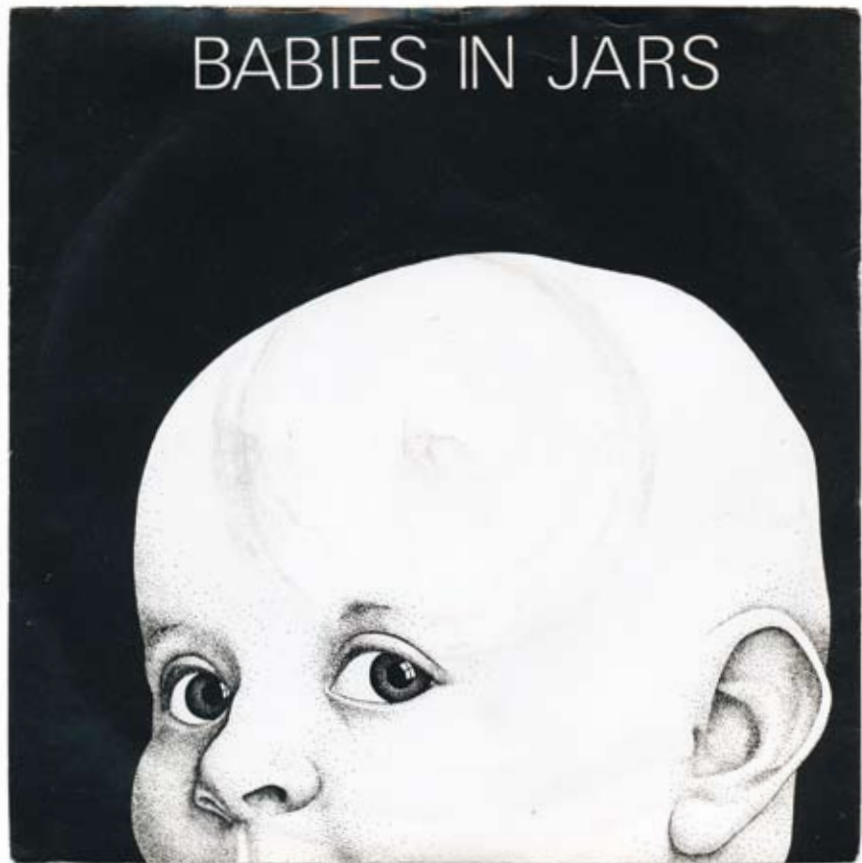
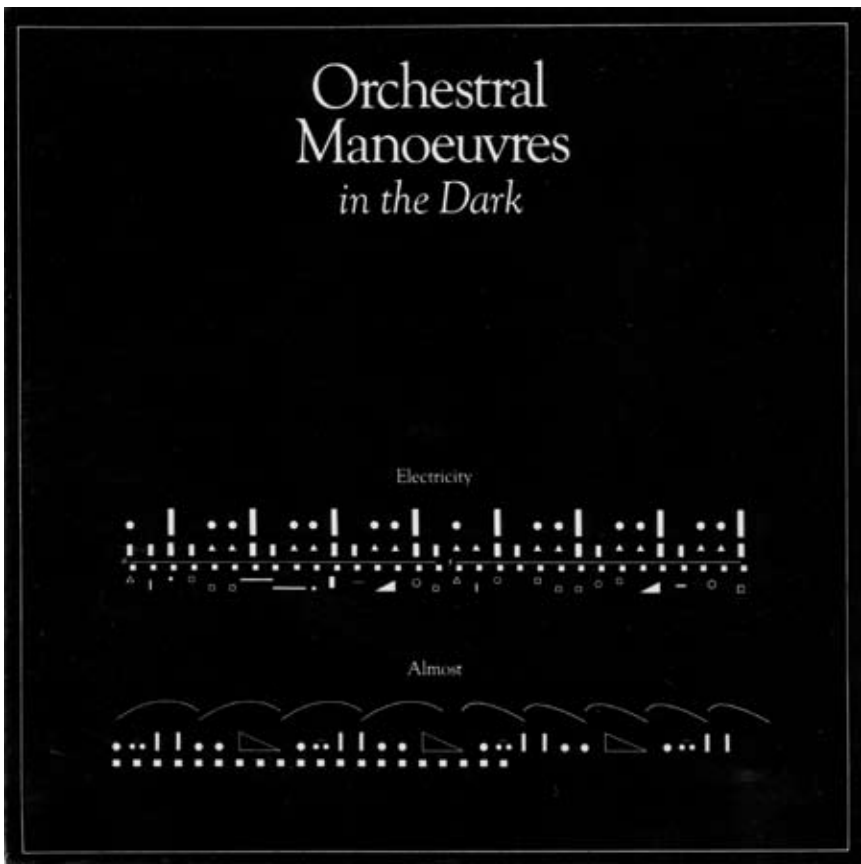
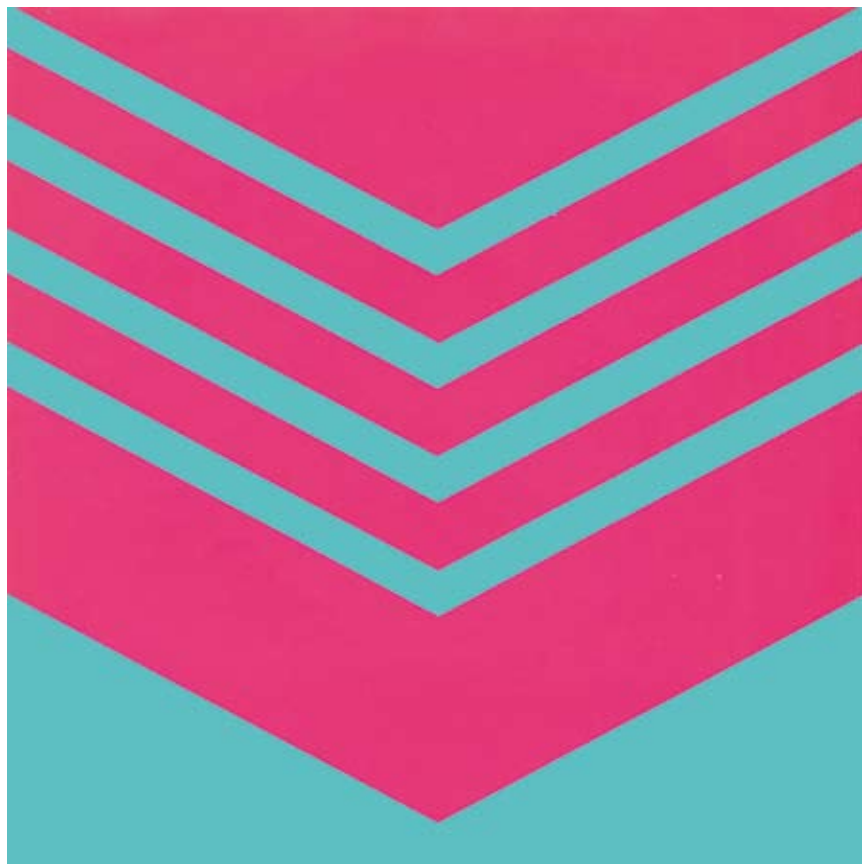
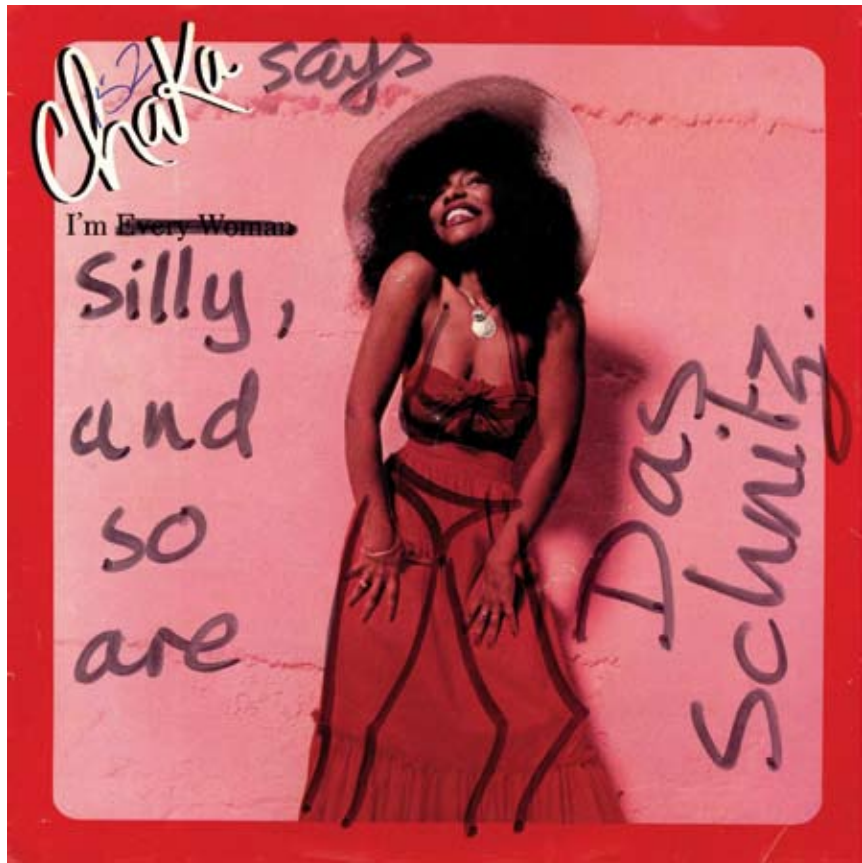
BLITZ: Telecommunication/Teletron (Future FS3) 1983
Design: Unknown

WIRE: Mannequin/Feeling Called Love/12XU (Harvest HAR5144) 1977
Design: Wire

THE FLYING LIZARDS: Summertime Blues/All Guitars (Virgin VS230) 1978
Design: The Flying Lizards

THE ONLY ONES: Another Girl, Another Planet/Special View (CBS CBS6228) 1978
Design: Rocking Russian

KILLING JOKE: Requiem/Change (Malicious Damage EQMD1.00) 1980
Design: Mike Coles



THE CLASH: The Call Up/Stop The World
(CBS 9339) 1980
Design: CBS in-house

SPIZZ0IL: 6,000 Crazy/1989/Fibre
(Rough Trade RTS01) 1978
Design: Spizz

THE CLASH: Hitsville UK/Radio One
(CBS 9480) 1981
Design: CBS in-house

THE JAM: News Of The World/Aunties And Uncles/
Innocent Man
(Polydor 2058995) 1978
Design: Bill Smith

THE STRAPS: Just Can't Take Any More/New Age
(Donut DONUT1) 1980
Design: The Straps

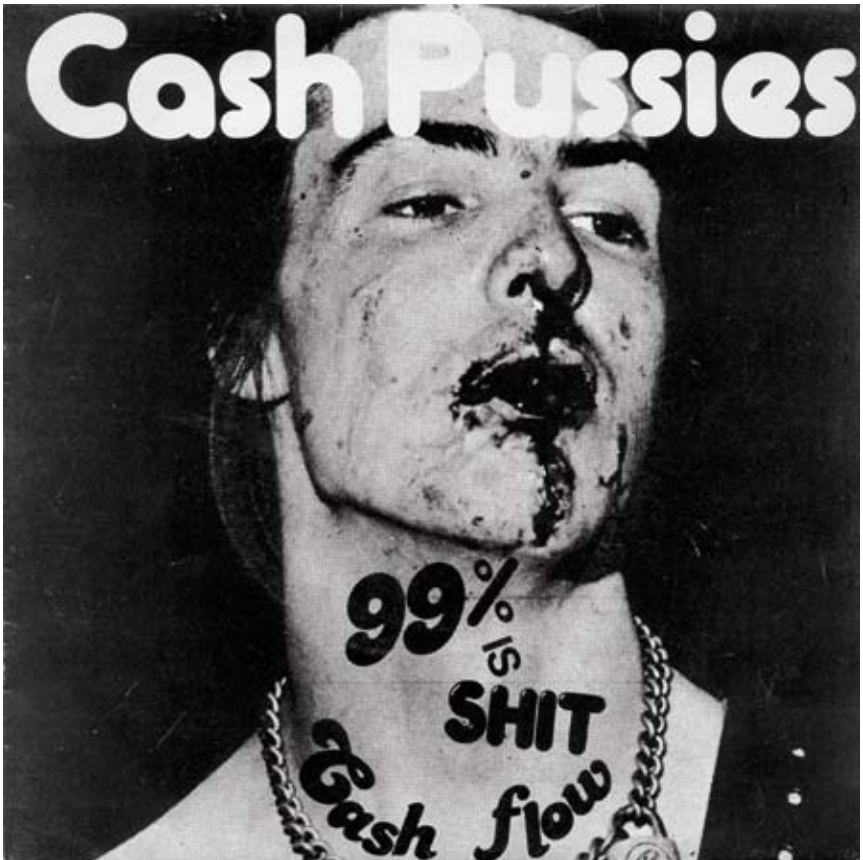
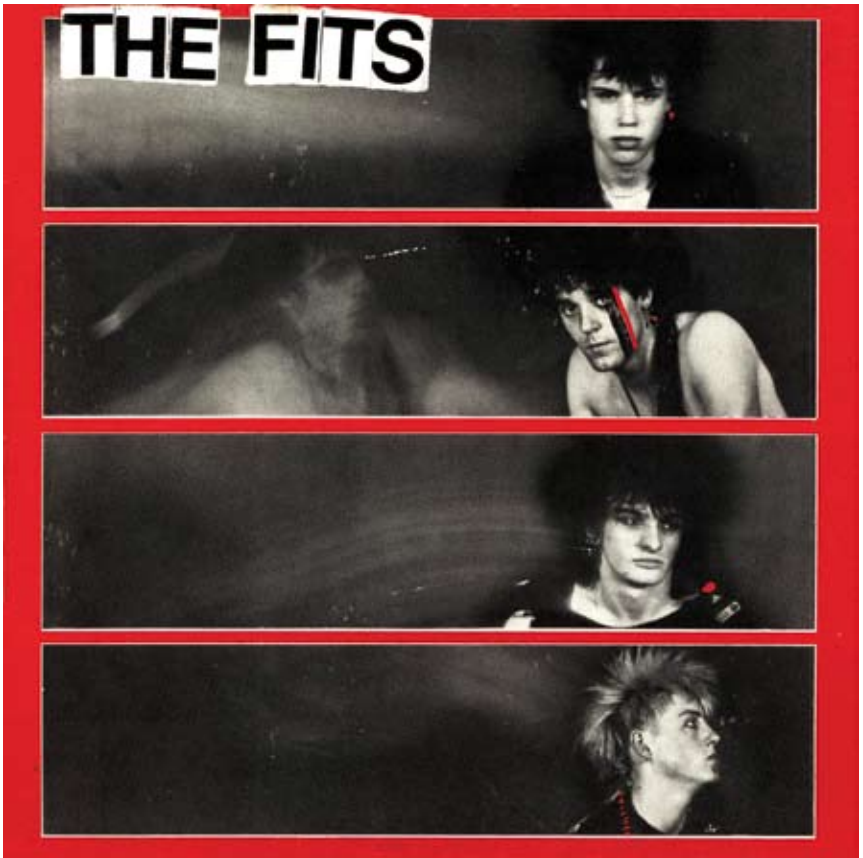
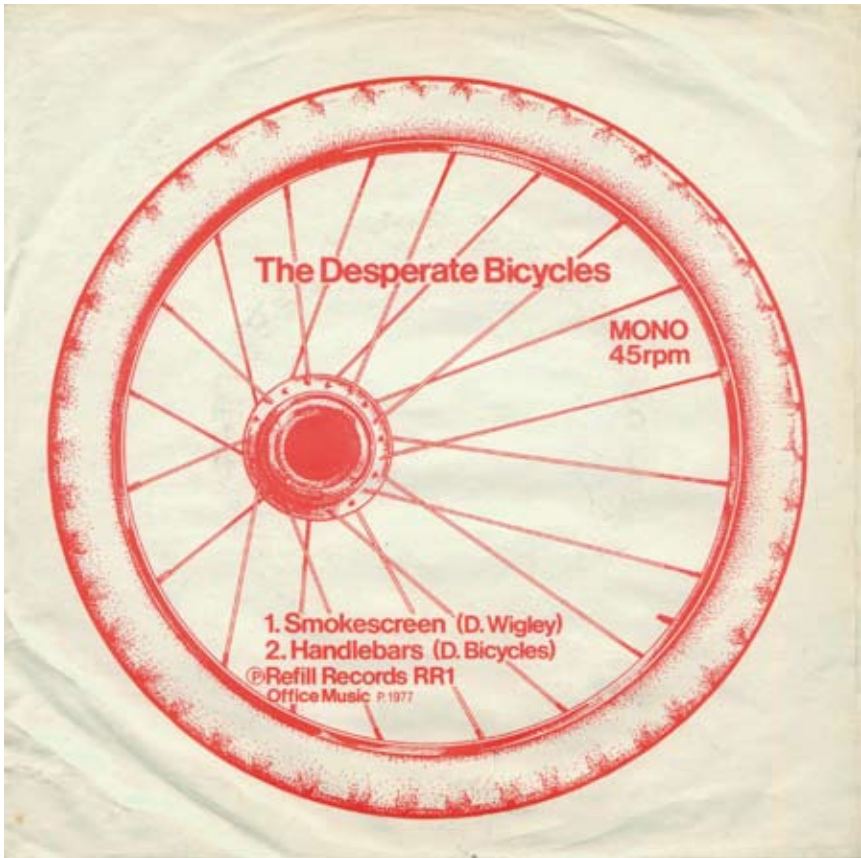
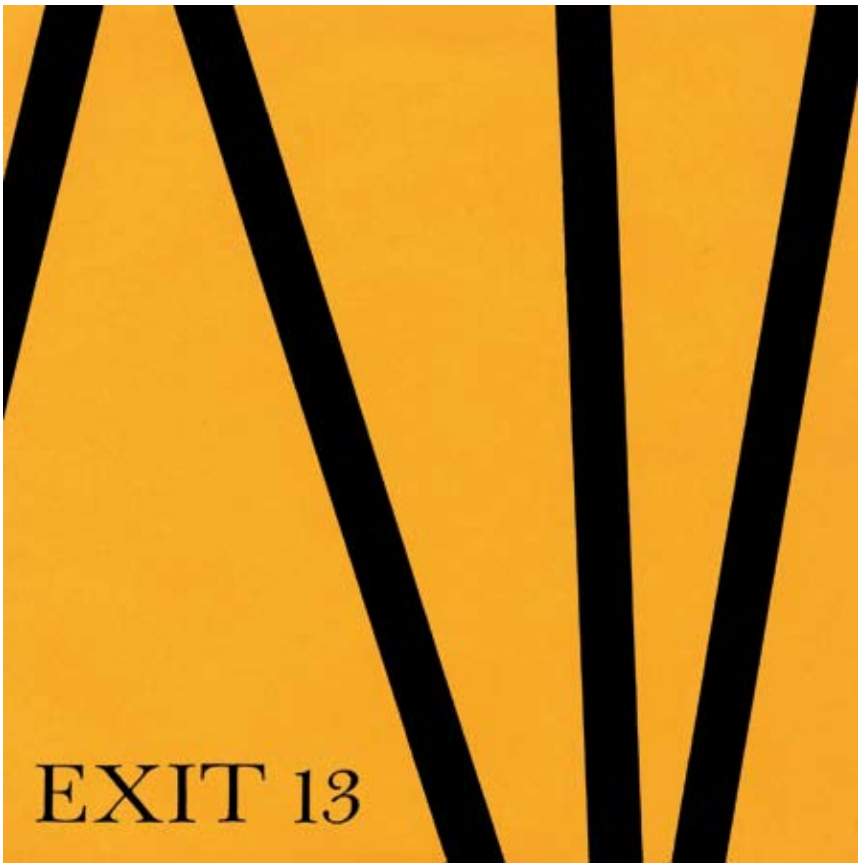
ADVERTISING: Stolen Love/Suspenders Fun
(EMI EM12754) 1977
Design: EMI in-house

DAS SCHNITZ: 4AM/Getting Nowhere/My House
(Ellie Jay records EJS9246) 1979
Design: Das Schnitz

COCKNEY REJECTS: I'm Forever Blowing Bubbles/
West Side Boys
(Zonophone Z4) 1980
Design: EMI in-house

ORCHESTRAL MANOEUVRES IN THE DARK:
Electricity/Almost
(DinDisc DIN2) 1979
Design: Peter Saville

JOHN ELLIS: Babies In Jars/Photostadt
(Rat Race 1-RAT) 1980
Design: J.E.



EXIT 13: Over The Bridge/Final Sunset
(Squad SOA014) 1982
Design: Unknown

PUNISHMENT OF LUXURY: Puppet Life/The Demon
(Small Wonder SMALL8) 1978
Design: Final Solution

DESPERATE BICYCLES: The Medium Was Tedium/
Don't Back The Front
(Refill RR2) 1977
Design: Desperate Bicycles

DESPERATE BICYCLES: Smokescreen/Handlebars
(Refill RR1) 1977
Design: Desperate Bicycles

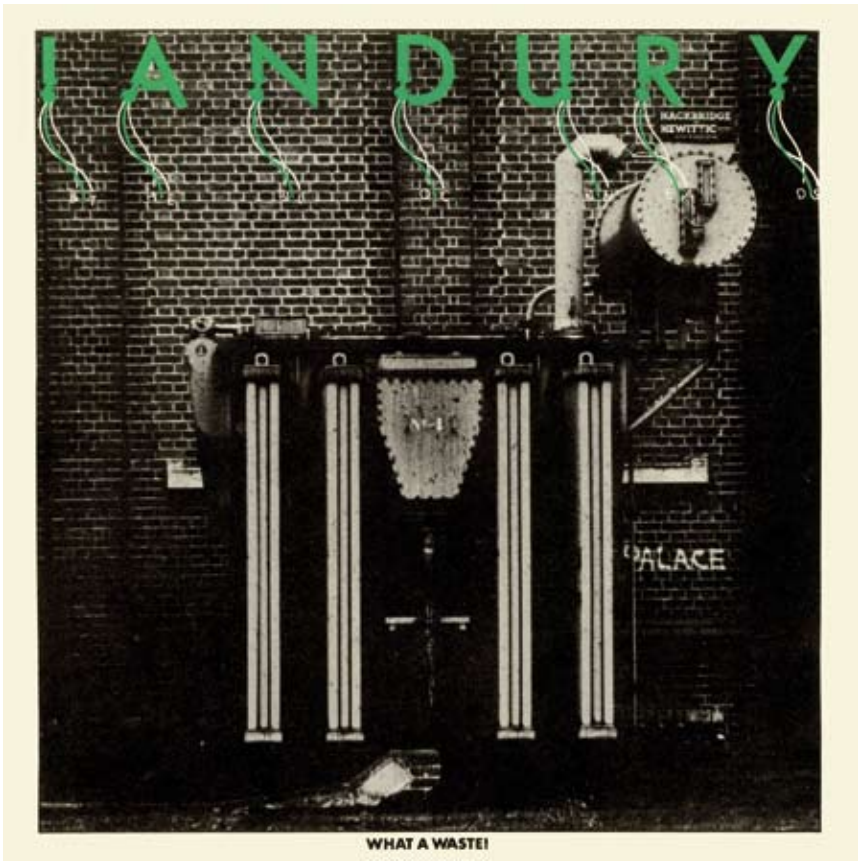
THE SOFT BOYS: I Wanna Destroy You/
I'm An Old Perv
(Armageddon AS005) 1980
Design: Unknown

RUDI: I Spy/Genuine Reply/Sometimes/
Ripped In Two
(Good Vibrations G0T12) 1979
Design: Terri Hoolley

THE FITS: Tears Of A Nation/Bravado/
Breaking Point
(Corpus Christi ITS9) 1983
Design: Unknown

ORCHESTRAL MANOEUVRES IN THE DARK: Red Frame/
White Light/I Betray My Friends
(DinDisc DIN6) 1980
Design: Peter Saville

CASH PUSSIES: 99% Is Shit/Cash Flow
(The Label TL010) 1979
Design: Unknown



STIFF LITTLE FINGERS: Alternative Ulster/78rpm
(Rough Trade RT004) 1978
Design: Milton Haworth

THE MEKONS: Where Were You?/I'll Have To Dance
Then (On My Own)
(Fast Product FAST7) 1978
Design: Bob Last

THE DAMNED: Neat Neat Neat/Stab Your Back/
Singalonga Scabies
(Stiff BUY10) 1977
Design: Barney Bubbles

PUBLIC IMAGE LIMITED: Public Image/
The Cowboy Song
(Virgin VS228) 1978
Design: Virgin in-house

MAGAZINE: Touch And Go/Goldfinger
(Virgin VS207) 1978
Design: Malcolm Garrett/Assorted Images

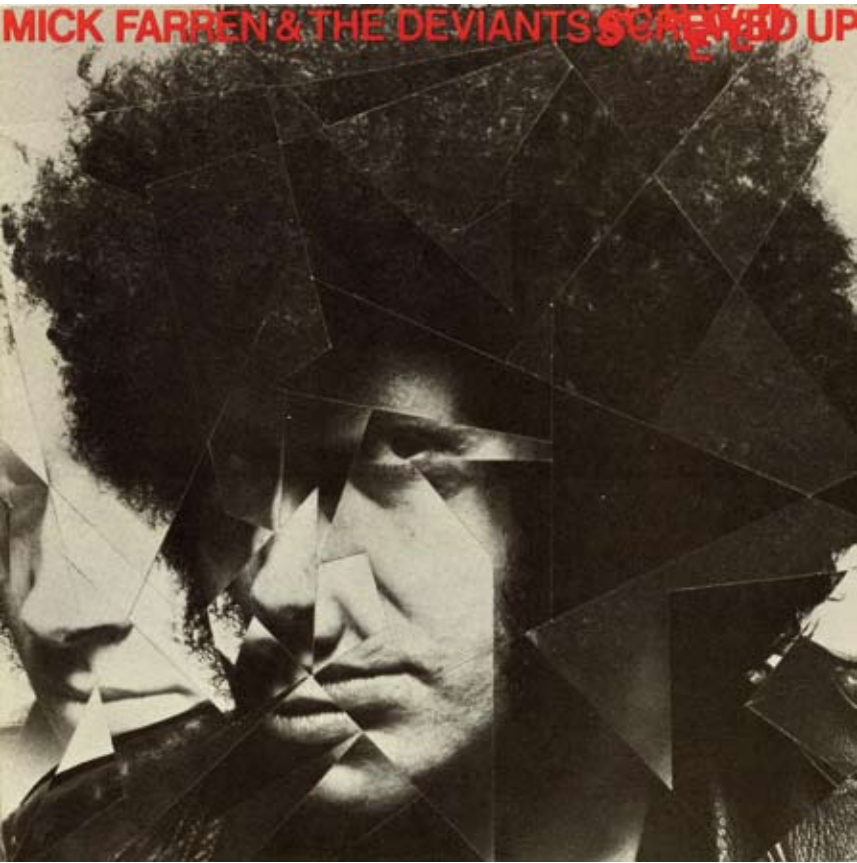
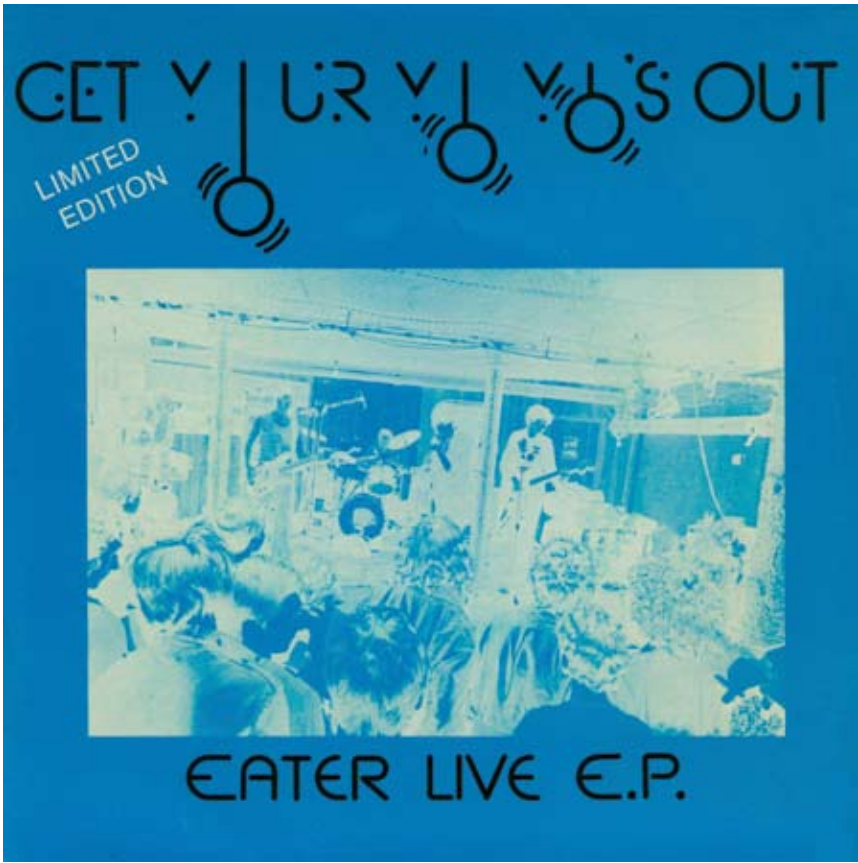
THE MEMBERS: Romance/The Ballad Of John
And Martin
(Virgin VS333) 1980
Design: Malcolm Garrett/Assorted Images

GENERATION X: King Rocker/Gimme Some Truth
(Chrysalis CHS2261) 1979
Design: Chrysalis in-house

IAN DURY & THE BLOCKHEADS: What A Waste/Wake Up!
(Stiff BUY27) 1978
Design: Barney Bubbles

ELVIS COSTELLO: Watching The Detectives/
Blame It On Cain/Mystery Dance
(Stiff BUY20) 1977
Design: Barney Bubbles

THE MEMBERS: Solitary Confinement/Rat Up
A Drag/Type
(Stiff OFF3) 1978
Design: Unknown



CELIA AND THE MUTATIONS: You Better Believe Me/Round And Around.
(United Artists UP36318) 1977
Design: United Artists in-house

AU PAIRS: You/Domestic Departure/Kerb Crawler
(021 Records OT02) 1979
Design: Unknown

EATER: Get Your Yo Yo's Out e.p.; Debutantes Ball/No More/Thinking Of The USA/Holland
(The Label TLR007) 1978
Design: Steve Joule

MICK FARREN & THE DEVIANTS: Screwed Up e.p.; Outrageous-Contagious/Let's Loot The Supermarket Again Like We Did Last Summer/Screwed Up/Shock Horror
(Stiff LAST4) 1977
Design: Barney Bubbles

THE MEKONS: Never Been In A Riot/32 Weeks/Heart And Soul
(Fast Product FAST1) 1978
Design: Bob Last

THE CORTINAS: Defiant Pose/Independence
(Step Forward SF6) 1977
Design: Hipgnosis

ALTERNATIVE TV: Life/Love Lies Limp
(Deptford Fun City DFC05) 1978
Design: Alternative TV

THE DEPRESSIONS: Messing With Your Heart/Street Kid
(Barn 2014119) 1978
Design: Jill Mumford



THE DOOR AND THE WINDOW

WE ARE AN EXPERIMENTAL DUO WHO HAVE BEEN IN EXISTENCE FOR APPROXIMATELY 3 MONTHS. THIS EP. WAS RECORDED SPONTANEOUSLY IN ONE TAKE WITH NO OVERDUBS. INSTRUMENTS USED WERE GUITAR, WASP SYNTHESIZER, ELECTRIC PIANO, TAPES, EFFECTS AND VOCALS.

HOW WE DID IT

1. BOUGHT BLACK+WHITE FILM, TOOK PHOTOS, DEVELOPED FOR COVER. £3.70
2. RECORDED SEVERAL HOURS OF MUSIC IN A REHEARSAL STUDIO (ALAN GORDON - LEYTON) ON CASSETTE - £10.00 ALL DAY
3. RE-RECORDED BEST BITS ONTO 7 1/2 I.P.S. REEL TO REEL TAPE (RECORDER LOANED BY FRIEND)
4. PLACED PHOTOS ON PAPER AND GOT PRINTED UP AS 7" by 14" CARDS - LOCAL PRINTERS - £42.02 FOR 1,100.
5. GOT TAPE MASTERED AT PORTLAND STUDIOS, PORTLAND PLACE - £43.80
6. MASTER PROCESSED AND PRESSED AT ORLAKE, RAINHAM ROAD SOUTH, DAGENHAM, ESSEX - £219.78 FOR 1050.
7. USED STICKERS AS LABELS - £4.50
8. GOT THIS PRINTED - £5.50
9. COLLATED SLEEVES OURSELVES.

TOTAL COST : £329.30.

THANKS TO :-
IGOR, JOY, BRIAN,
PSI D-REAL, SIMON
LEONARD, GARRY BAICH,
SNOTCHER.

"SQUARE PEGS DON'T FIT IN
ROUND HOLES
BUT OPEN SPACES ARE TO
BE FILLED"

DO NOT PAY MORE THAN 85p FOR THIS.

